

MUSICAL FOUNTAIN

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually

VOL. XL.—NO. 4.

NEW YORK, WEDNESDAY, JANUARY 24, 1900.

WHOLE NO. 1035



Photo, Copyright by Aimé Dupont, New York.

BARRON BERTHALD

THE MUSICAL COURIER.

New York.

MRS. RATCLIFFE CAPERTON,
Representative and assistant of LAMPERTI.
New York, 138 Fifth Avenue; Philadelphia, 408
South 18th Street. Summer residence, Dresden,
Germany.
"Mrs. Ratcliffe Caperton is my only representa-
tive, and I advise all pupils desiring to study with
me to be prepared by her."
Dresden, Sedanstrasse 17. G. B. LAMPERTI.

ALBERTO LAURENCE,
155 East 18th Street, New York.
The voice formed and developed; the art of sing-
ing taught; method after the purest Italian schools;
a bad voice made good, true and beautiful.

HENRY T. FLECK,
Conductor Haarlem Philharmonic Society of the
City of New York.
Address: 112 West 125th Street, New York.

MISS NORA MAYNARD GREEN,
Vocal Teacher.
Studio: 420 Fifth Avenue, New York.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 101 West 86th Street, New York.

EMILIO BELARI,
Professor Singing and Perfecting the Voice.
118 West 44th Street, New York.

GEORGE M. GREENE,
Voice Culture and Artistic Singing.
Oratorio, Church, Concert, Opera.
Studio: 251 Fifth Avenue, Mondays and Thursdays.
Residence and address:
417 West 23d Street New York.

MR. C. WHITNEY COOMBS,
(Church of the Holy Communion). Organ les-
sons and practice given on one of Roosevelt's finest
instruments. Special advantages for the study of
church music and the training of boys' voices.
Address: 49 West 20th Street, New York.

TOM KARL,
Private Vocal Instruction and Director Operatic
Department, Academy of Dramatic Arts.
Studio: Carnegie Hall.

MR. JOSEPH B. ZELLMAN,
VOCAL INSTRUCTION.
Director of the Vocal Department of the Mollen-
hauer Conservatory of Music, 320 Lenox Avenue,
Teacher of Bertha Frohisher, contralto; Frances
Scouler, soprano, and many other singers now
prominent.
Brooklyn Studio: Wissner Hall.

MME. OGDEN CRANE,
VOICE CULTURE.
ITALIAN METHOD.
Studio 4: 3 East 14th Street, New York.

MISS MARY FIDELIA BURT,
Author and Sole Exponent of
New Method of Musical Stenography
and Development of the French Method of
Rousseau-Galin-Paris-Chevé.
"Sight Singing and Ear Training."
701-2 Carnegie Hall. 48 Lefferts Place, Brooklyn.
Tuesdays and Fridays.

SCHERMERHORN'S TEACHERS' AGENCY,
3 E. 14th St. Established 1885. Engagements
secured for Musicians and Music Teachers.
JOHN C. ROCKWELL, Manager.
Telephone: 1332 18th Street.

DUDLEY BUCK, JR.,
Tenor.
INSTRUCTION.
Concert, Opera.
1215 Carnegie Hall,
Monday and Thursday afternoons. New York.

RICHARD ARNOLD,
Instruction on the Violin—Solo Violinist.
208 East 61st Street, New York.

WALTER HENRY HALL,
Conductor Oratorio Society, Brooklyn, N. Y.
Organist and Choirmaster
St. James' Church, New York.
For terms for conducting, address St. James'
Church, Madison Ave. and 71st St., New York.

ARNOLD VOLPE,
SOLO VIOLINIST AND COMPOSER.
Graduated with highest honors at the St. Peters-
burg Imperial Conservatory (during Rubinstein's
direction). Concerts, Ensemble, Instruction.
Studio: 1665 Lexington Avenue, New York.

LAURA D. MOORE,
VOCAL INSTRUCTION.
39 East 50th St., New York.

EDWARD BROMBERG,
BASSO CANTANTE.
Vocal Instruction. Concert engagements accepted.
Studio: 138 West 91st St., New York.

THE H. W. GREENE STUDIOS.
VOICE THE SPECIALTY.
PIANO, THEORY AND SIGHT SINGING.
489 Fifth Avenue, opp. New Library site.
NEW YORK.

LILLIE D'ANGELO BERGH
SCHOOL OF SINGING.
Graduates (with D. ploma) guaranteed positions.
SCHOLARSHIPS.
Pupils introduced, Paris, 1900. Address
New York Studios: The Albany, Broadway and 82d St.

MISS ADELINA HIBBARD AND
MRS. HORTENSE HIBBARD-HOWARD.
CONCERTS AND MUSICALES.
INSTRUCTION IN VOICE AND PIANO.
Studio: 1672 Broadway, New York City.

MR. CHARLES LEE TRACY.
MR. THEODOR A. HOECK,
PIANOFORTE INSTRUCTION.
Certificated teachers of the LESCHETIZKY
METHOD and Ensemble Pianists.
Studios: Carnegie Hall, New York City.

MAX BENDHEIM,
VOCAL INSTRUCTION.
332 West 56th Street, New York City.

PAUL TIDDEN,
PIANIST.
314 East 15th Street, New York.
Will accept a limited number of pupils.

WM. H. RIEGER,
TENOR—ORATORIO AND CONCERT.
18 East 22d Street, New York.

GUSTAV L. BECKER,
CONCERT PIANIST AND TEACHER of
PIANO and COMPOSITION.
Address: 1 West 104th Street, New York.

CHARLES HEINROTH,
Organist Church of the Ascension. With the
National Conservatory. Instruction: Organ and
Harmony.
12 West 11th Street, New York.

FERDINAND DUNKLEY,
Director of Musical Department,
Asheville College for Young Women,
Asheville, N. C.

M. THEODOR BJORKSTEN AND
MME. TORPADIE BJORKSTEN
INSTRUCTORS IN SINGING.
New Studios: Carnegie Hall, New York.

PERRY AVERILL—BARITONE,
Opera—Oratorio—Concert
and Vocal Instruction.
220 Central Park, South, New York.

CHARLES PALM,
Musical Director and Soloist, Professor of
Violin, Convent of the Sacred Heart.
Address: 156 Fifth Ave., Studio 1301, New York.

MARIE SEYMOUR BISSELL,
VOCAL INSTRUCTION.
Pupils Prepared for Church, Concert and Oratorio.
Studio: 133 East 16th Street, New York.

PROF. F. J. AND MRS. M. KIRPAL,
Fluencing Conservatory of Music.
Vocal and Instrumental.
42 North Prince Street, Flushing, L. I.
New York Studio: 2 West 33d Street.

PAUL WIALARD,
Officier d'Académie of France.
VOICE CULTURE.
French and English Répertoire.
New Studios: 489 Fifth Avenue.

O. HEYWOOD WINTERS,
Vocal Teacher, Choir Director.
Baritone Soloist for Concerts and Recitals, or
with Soprano Soloist or Quartet. Pupils placed
in choir, when capable (moderate salary), for ex-
perience.
Studio: 112 East 18th Street, New York.

GEORGE SWEET,
OPERA, ORATORIO, CONCERT.
487 Fifth Avenue, New York.

J. HARRY WHEELER,
Voice Production and the Art of Singing.
Voices educated strictly in the Italian School.
Studio: 81 Fifth Ave., corner 16th St., New York.
Director of the vocal department at Chautauqua
during July and August.

MR. EDMUND SEVERN,
Violin, Composition, Ensemble.
MRS. EDMUND SEVERN,
Piano and Voice.
Studio: 131 West 56th Street, New York.
"Severn Trio."

MARIE PARCELLO,
CONTRALTO.
Carnegie Hall, New York.

MR. & MRS. CONRAD WIRTZ
PIANO SCHOOL.
112 West 125th Street
Harmony and Theory. New York

ENRICO DUZENSI,
Opera Tenor.
Will accept pupils for Voice Culture; good voice
cultivated per contract: Italian method.
145 East 83d Street, near Lexington ave.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING
AND SCHOOL FOR PIANO AND VOCAL CULTURE.
230 East 62d Street.
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

ARTHUR VOORHIS,
Concert Pianist—Instruction.
104 Clifton Place, Jersey City, N. J.
Chickering Hall, New York.

**MRS. HELEN BOICE-
HUNSICKER,**
SOPRANO.
Song Recitals, Oratorio and Concert.
121 West 42d Street, New York.

RICHARD T. PERCY,
Concert Organist and Accompanist.
Organ Lessons at Marble Collegiate Church,
corner Fifth Avenue and 29th Street.
Studio: 1402 Broadway, New York.

MR. LEO KOFLER,
Voice Culture.
Organist and Choirmaster St. Paul's Chapel,
Trinity Parish, New York. Author of "The Art
of Breathing." Address by mail, 29 Vesey Street.

MR. TOWNSEND H. FELLOWS,
VOCAL INSTRUCTION.
Oratorio, Concert and Church Repertoire.
Studio: 501 and 502 Carnegie Hall, New York.

HENRY HOLDEN HUSS,
Instruction in Piano and Theory of Music.
Studio for non-resident pupils: Steinway Hall.
Personal address: 318 East 19th Street, New York.

FRANCIS FISCHER POWERS,
Voice Culture and the art of Singing. Studio
(and invariable address): Carnegie Hall, New York.
New York season, October 23, 1899, to May 1, 1900.
Kansas City, Mo., season, May 16 to August 16,
1900 (Pepper Building).

HENRY SCHRADIECK'S
Violin School.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Avenue, Brooklyn, N. Y.

WILLIAM H. BARBER,
Concert Pianist—Instruction.
Studio: Steinway Hall,
New York.

F. W. RIESBERG,
ACCOMPANIST.
Instruction—Piano, Organ, Harmony.
Organist—Director, Rutgers Presbyterian Church.
With THE MUSICAL COURIER.
Secretary-Treasurer New York State M. T. A.
Residence-Studio:
954 8th Avenue, cor. 56th Street, New York.

S. C. BENNETT,
Instructor in Voice Building and the Art of
Singing.
Teacher of Mme. Genevra Johnstone Bishop and
many other talented vocalists.
Studio: 827 Carnegie Hall, New York.

ERNEST CARTER,
Conductor and Organist.
Address after September 20:
Princeton University,
Princeton, N. I.

MISS VIRGINIA BAILIE,
Pianist and Teacher.
LESCHETIZKY METHOD.
Studio: Room 81, Carnegie Hall, New York.

MME. LOUISE GAGE COURTNEY
Teacher of Singing.
Author of "Hints About My Singing Method."
203-205 West 56th Street, New York.

MME. EMMA RODERICK,
Rapid development and Complete Education of
the Voice.
118 West 44th Street, New York.

MRS. GRENVILLE SNELLING,
SOPRANO.
Concerts, Recitals, Musicals, Oratorio.
Address:
111 Fifth Avenue, New York.

C. B. HAWLEY,
Composer, Conductor. VOCAL INSTRUCTION.
Special training for Concert, Oratorio and
Church Choir.
Studio: 251 Fifth Ave., corner 28th St New York.

SAMUEL B. MOYLE,
BASSO CANTANTE.
Oratorio, Concert, Musicals, Voice Culture—
Italian Method. Tone Placing and Repetition a
specialty. Studio: 136 Fifth Avenue, New York.

NATIONAL INSTITUTE OF MUSIC.
170 East 64th Street, New York.
WM. M. SEMNACHER, Director.
Thorough instruction in all branches of Music.
The natural Piano Method and a practical course
for teachers a specialty.

MRS. HENRY SMOCK BOICE.
VOICE CULTURE.
Musical Art Department of Adelphi College, Dr
Henry G. Hanchett, Director.
Residence-Studio and Address:
764 Greene Avenue, Brooklyn, N. Y.
Pupils prepared for Church, Concert, Oratorio.
138 Fifth Avenue, New York.
Monday and Thursday Afternoons.

SERRANO VOCAL INSTITUTE,
323 East 14th Street, New York.
Conducted by EMILIA BENTIE DE SERRANO
and CARLOS A. DE SERRANO.

Teachers of Charlotte Maconda, Fannie Francisc.
JEANNE ARONE,
Graduate of Florenza d'Arona's.
Special Teachers' Course: Vocal Instruction
Studio: 1219 Madison Ave., New York

ALICE GARRIGUE MOTT.
Vocal Instruction.
The Strathmore, Broadway and 52d Street,
New York.

KATE STELLA BURR,
Accompanist. Vocal Culture.
Style, Finish, Répertoire.
Organist-Director Grace M. E. Church.
Studio: 76 West 82d Street.

MR. AND MRS. THEO. J. TOEDT,
Vocal Instruction.
Home Studio: 151 East 62d Street, New York.

HARRIET VICTORINE WETMORE.
Vocal Instruction.
Graduate of the Florenza d'Arona Special Teach-
ers' Course. Eight years pupil of that fa-
mous maestra, Paris.
Studio: 256 West 71st Street, New York.

J. ELDON HOLE,
TENOR.
Vocal Instructor Convent St. Elizabeth.
Tone Production and Singing, Mondays and Thurs-
days, 51 E. 117th St., cor. Madison Ave., N. Y.

SIGNOR CARBONE.
BARITONE.
(Member several seasons of the Metropolitan
Opera Company.)
Concert, Opera, Musicals. Vocal Instruction
Répertoire. Mise-en-scene. Stage Practice.
144 Fifth Avenue, New York.

MRS. W. E. BEARDSLEY,
INSTRUCTION. PIANO.
Studio: Knapp Mansion,
Brooklyn, N. Y.

CHRISTINE ADLER,
CONTRALTO.
Concert, Oratorio and Musicals.
Vocal Instruction.
541 Madison Street, Brooklyn, N. Y.

ARTHUR FARWELL,
Harmony, Composition,
Orchestration.
391 Fifth Avenue, New York.

LENA DORIA DEVINE,
Vocal Instruction.
Representative Teacher
of the methods of the famous master,
FRANCESCO LAMPERTI.
136 Fifth Avenue, New York.

FRANCIS CARRIER,
BARITONE.
Concert and Oratorio.
18 East 22d Street, New York.

MISS EMMA HOWSON,
Prima Donna.
Royal Italian and English Opera Co.
Lamperti Method Absolutely Taught.
Tuesdays and Fridays. 96 Fifth Ave., N. Y.

MISS EMMA THURSBY
Will receive a limited number of pupils.
Vocal Studio: 605 Carnegie Hall, New York
Receiving days at studio, Monday and Wednesday.

ISIDORE LUCKSTONE,
The Accompanist and Musical Director.
STYLE, RÉPERTOIRE, FINISH.
VOCAL CULTURE.
836 Lexington Ave., or address MUSICAL COURIER

MME. LUISA CAPPIANI,
VOICE CULTURE. SKILL OF SINGING
159 West 45th Street,
New York

CAIA AARUP,
CONCERT PIANISTE.
Instruction in Piano and Ensemble. Accompani-
ments for Concert and Operatic Artists a specialty
Studio: 489 Fifth Avenue.
Residence: 174 St. Nicholas Avenue.

LILLIAN LITTLEHALES,
A. R. C. M., London, England,
VIOLONCELLIST,
151 West 70th Street, New York

M. PARSON PRICE,
VOICE CULTURE.
8 East 17th Street, New York.
"I confidently state that Mr. Price's knowledge
of the voice, male and female, and his style of
singing, entitle him to a high rank among teach-
ers."—MANUEL GARCIA.

**NEW YORK MUSICAL
ACADEMY.**
MAX WERTHEIM, Director,
159 West 23d Street.
Thorough and systematic instruction in all
branches of music, from beginning to highest
artistic perfection.

MME. ADELE LEWING,
Concert Pianiste and Teacher.
Authorized Teacher of the Leschetizky Method
Concerts, Recitals, Musicals.
Address: Care Steinway Hall, or
127 East 73d Street, New York

BEATRICE MOCS.
SORPANO
Instruction, MME. LOUISE FINKEL'S METHOD,
2 West Thirty-third street, New York.
Mondays and Thursdays.

WILBUR A. LUYSTER,
Sight Singing, Ear Training, &c. Representa-
tive Galin-Paris Chevé Method, with superior
diploma; Director of S. S. at the N. Y. College of
Music (Alex. Lambert, director); also Brooklyn In-
stitute S. S. classes. Studios: 20 E. 23d St., New
York; 383 Decatur St., Brooklyn.

METROPOLITAN COLLEGE OF MUSIC

Of the University of the State of New York.
21 East 14th Street, NEW YORK CITY.

SCHOOL OF APPLIED MUSIC,

M. E. PALMER, Treasurer.

Leading Members of the Faculty:

ALBERT ROSS PARSONS, E. PRESSON MILLER,
HARRY ROWE SHELLEY, W. F. SHERMAN,
KATE S. CHITTENDEN, LOUIS SCHMIDT.
Residence Department: 66 West 86th St.

MME. EUGENIE PAPPENHEIM,
The Celebrated Prima Donna.
Vocal Instruction—Opera, Concert and Oratorio.
The Strathmore,
Broadway and 53d Street, New York.

Paris.

SCHOOL FOR ACTING.

EMIL BERTIN,

1er Regisseur de la Scène de l'Opéra Comique.
Stage Practice. In Casa.
41 rue des Martyrs, Paris.

DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, languages, solfège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersburg.

MONSIEUR HENRI FALCKE, PIANIST.

Lessons in Piano Playing and Theory. M. Falcke speaks English, German and Spanish.
Address 159 Avenue Victor Hugo, Paris.

FOR THE EXPOSITION.

La Villa Violette.

Trocadero.

22 rue Raynour. Mme. Plessinger.
Assortment of Rooms. Gardens. Excellent Table.
Three minutes' walk from Exposition Grounds.

MME. ED. COLONNE,
PROFESSEUR DE CHANT.
SPECIALTY OF PURE FRENCH SCHOOL
and FRENCH DICTION.
43 rue de Berlin, Centre.

MR. CHARLES DE BERIOT,
PROFESSEUR DE PIANO.
Classes Supérieures au Conservatoire.
19 rue Flachat. 13 rue du Mail-Erard.
11 rue Duphot. Ecole Niedermeyer, Paris.

MME. MARTINI,
87 rue St. Lazare, Près de la Gare.
Actuellement Artiste du Theatre Lyrique.
Professeur de Chant. Mise-en-scène. Diction.

MME. MARIE ROZE,
PROFESSEUR DE CHANT.
64 rue de la Victoire.
Mise-en-scène. Ensemble practice in costume on stage.

MME. KIKINA,
PROFESSEUR DE CHANT,
Ancienne Elève de MARCHESI,
100 Av de Villiers, Paris.

JULIANI,
48 rue Fortuny, Parc Monceau.
Professeur de Chant. Concert, Oratorio, Opera.
Theatre in Studio.

MME. ROBINSON DUFF,
PROFESSEUR DE CHANT.
4 rue de la Renaissance l'Alma, Paris.

FRENCH PRONUNCIATION,
PHONO-TONIQUE METHOD. SPECIAL
FOR FOREIGNERS. Speaking, Singing.
MESDAMES ADAM.
5 rue Guillaume Tell, Place Pereire, Paris.

MME. FRANK,
301 Faubourg St. Honoré.
French Diction, Conversation, Yvain Chart.

MME. IDA LURIG,
PROFESSEUR DE CHANT.
French—Italian—German.
Specialty of German Songs and Oratorio.
(Trocadero) 5 rue Pétarache, Paris.

MME. FLORENZA d'ARONA,
30 Clement Marot.
Professeur de Chant. Voice Placement. Répertoire. Four languages. Mise-en-scène.

PROFESSOR OF FRENCH.
Special Method for foreigners.
MME. MARIE FOURNAISE,
American reference.
39 Boulevard de Batignolles.

FOR THE EXPOSITION,
157 rue de la Pompe, Paris.
PRIVATE PENSION or APARTMENTS, with
or without board.
Close to Avenue du Bois de Boulogne. Five
minutes from tramway and omnibus.
Excellent cuisine.

MME. VITEAU PAUL.
(Philippine Lévy de l'Opéra Comique.) Soliste de la
Société des Concerts du Conservatoire et Concerts
Colonne. Voice Lessons. Class or Private. Monsieur
Viteau Paul, Littérateur. French Grammar and Literature,
Class or Private. 55 Rue de Prony (Parc Monceau),
Paris.

FRENCH,

14 Rue Taitbout, PARIS.
(OPERA.)

Boston.

CLARA E. MUNGER,
TEACHER OF SINGING.
22 Park Street, Boston.

MYRON W. WHITNEY,
Basso—Concert and Oratorio.
Vocal Instruction.
408 Boylston Street, Boston, Mass.

MRS. ETTA EDWARDS,
VOCAL INSTRUCTION.
Pupil of Della Sedie, Paris. Steinert Hall, Boston.

MME. GERTRUDE FRANKLIN.
VOCAL INSTRUCTION.
149A Tremont Street, Boston.

Faelten Pianoforte School,
Carl Faelten, Director.
Summer course of Lecture-Lessons and Recitals
for Music Teachers in July, 1900. Full
particulars on application.
162 Boylston Street, Boston.

HEINRICH SCHUECKER,
HARPIST.
Boston Symphony Orchestra.
Music Hall, Boston, Mass.

PRISCILLA WHITE,
VOCAL TEACHER.
Pierce Building, Copley Square, Boston, Mass.

FREDERICK SMITH, Tenor.
Oratorio and Concert, 21 Music Hall, Boston.
"Perfection of legato, purity of intonation, fervor
of style."—Boston Herald. "A voice of liberal
compass, sympathetic quality; a man of taste and
musical intelligence."—Boston Journal. "Exquisite
singing."—Boston Transcript.

CHARLES ALBION CLARK,
Teacher of Piano, Organ and Harmony.
149A Tremont Street, Boston.

J. MELVILLE HORNER,
BARITONE.
Recital, Concert, Oratorio.
Steinert Hall, Boston, Mass.

ARTHUR J. HUBBARD,
VOCAL TEACHER.
149A Tremont Street, Boston, Mass.



PIANOFORTE INSTRUCTION
ONLY.
The work of the school was established by Mr. A. K. VIRGIL. Address
Virgil Clavier School of Boston,
H. S. WILSON, Director,
355 Boylston St., Boston, Mass.

W. A. HOWLAND,
BASSO CANTANTE.
Concert, Oratorio and Vocal Instruction.
Studios: Steinert Building, Boston, Mass.,
121 Pleasant St., Worcester, Mass.

FRANK MORSE,
Vocal Training for Soloists and Teachers.
JOHN D. BUCKINGHAM,
Artistic Piano Playing taught.
Steinert Hall, Boston.

MME. ARELINE DE BERG-LOFGREN
Teacher of Singing.
Viardot-Garcia Method.
Studio: 149A Tremont St.

GERTRUDE WALKER,
SOPRANO.
Concert and Oratorio.
18 Mt. Vernon Street, Salem, Mass.

Ernst H. Bauer,
Solo Violinist and Teacher; also Theory and
Harmony.
Graduate of the Royal High School in Berlin.
130 EAST 56th STREET, NEW YORK.

THE FROELICH SCHOOL OF MUSIC,
8117 Madison Avenue.
WEST SIDE BRANCH, 45 West 92d Street.
Instruction in all branches of Music. Ensemble Class
meets Friday evenings, 45 West 92d Street.

MISS MINNIE TOPPING,
Pupil of H. M. Field, Carreno, Martin Krause,
De Pachmann.
Concert Pianist and Instructor.
527 Putnam Av., Brooklyn, or care Musical Courier.

Miss JESSIE MARY BECKMAN,
VOICE CULTURE.
Studio: No. 1215 Carnegie Hall, New York.

CORNELIA DYAS,
PIANIST.
Piano Lessons. 39 East Twenty-first St., New York

AUGUST WALTHER,
Instruction.
Piano, Harmony, Counterpoint, Form,
Instrumentation.
801 Carnegie Hall, New York

HOWARD BROCKWAY,
Composer-Pianist.
Pupils received in Composition, Harmony, Piano
and Song Interpretation.
Studio: 817-818 Carnegie Hall, New York.



H. M.
FIELD,
The Eminent Canadian
Concert Pianist.
Studio:
21 Grand Street,
LEIPZIG, GERMANY.
American pupils accepted.
Apply Leipzig address,
or 186 Gloucester Street,
Toronto, Canada.

Canada.

TORONTO CONSERVATORY OF MUSIC.

(Canada.) DR. EDWARD FISHER, MUSICAL DIRECTOR.
Affiliated with the University of Toronto and with Trinity University.

Oldest and Largest Music School and Strongest Faculty in Canada.
Artists' and Teachers' Graduating Courses, Scholarships, Diplomas, Certificates, Medals, Etc.
Music, Elocution, Languages.
Attendance 1081 last season.
Tuition, Board and other expenses are one-third less than in the largest cities.
School of Elocution, Able Faculty. CALENDAR and SYLLABUS sent free.

The Mason & Risch Piano Co., Ltd.
32 King Street, West, TORONTO.
Manufacturers of HIGH GRADE PIANOS and
sole agents for CHICKERING PIANOS,
VOCALIONS and PIANOLAS.

J. D. A. TRIPP,
THE LEADING CANADIAN PIANIST
TEACHER,
CONCERTS AND RECITALS.
For terms and dates apply to
Rooms 13 and 14 Odd Fellows' Building,
Toronto, Canada.

Dr. ALBERT HAM, Musical Director
Upper Canada College and Haverhill College,
Toronto. Specialist in Training Vocalists for the
Profession. Advanced Courses in Organ and Theory.
Address 556 Church Street, Toronto, Canada, or
Toronto Conservatory of Music.

MRS. H. W. PARKER,
SOPRANO.
Concerts, Oratorios, Recitals.
Address: Toronto Conservatory of Music.

Ontario
Ladies' College
and Ontario
Conservatory of Music,
WHITBY, ONT.
The highest educational facilities in
LITERATURE, MUSIC, ART, ELO-
CUTION, COMMERCIAL and DOMESTIC
SCIENCE. Elegant and capacious
buildings, provided with every
comfort in steam heating, electric
lighting, etc. Healthful moral edu-
cation calculated to build up a refined and noble character. Apply
for calendar and further information to
REV. J. J. HARE, Ph. D., Principal.

FRANK S. WELSMAN,
Piano Virtuoso and Teacher.
Pupil of Prof. Martin Krause.
22 Madison Avenue, Toronto.
Toronto College of Music.

MARY HAYDON CROWLEY,
COLORATURA SOPRANO.
Concert, Oratorio, Song Recital.
Studio: Victoria Hotel, Palace Hill,
City of Quebec, Canada.

MR. RECHAB TANDY, Tenor,
Oratorio and Concert.
MISS LOUISE TANDY, Soprano.
Concert and Oratorio.
Pupils received at the Conservatory of Music,
Toronto, Canada.

THE CLAVIER

OFFERS RELIEF TO

Positive Results are assured in this way and Time Saved.
Claviers Rented and Sold on Easy Terms. Send for Illustrated Catalogue and Price List.
THE VIRGIL PRACTICE CLAVIER CO., 26 West 15th St., NEW YORK.

YOUR NEIGHBORS

YOUR PIANO

YOUR PURSE

FROM THAT NERVE-WEARING
PRACTICE THAT MAKES THEM
FEEL THAT PIANO PLAYING IS
A NUISANCE INSTEAD OF A
DELIGHT.

FROM THE WEAR THAT DE-
PRECIATES ITS VALUE.

FROM EXHAUSTIVE DEMANDS
IN PAYING FOR LESSONS BY
THE OLD WAY OF GETTING AT
RESULTS.

Mr. A. K. VIRGIL,
OF THE
VIRGIL METHOD
AND
VIRGIL PRACTICE CLAVIER,
IS THE DIRECTOR OF

The Clavier Company Piano School,

26 WEST 15th STREET, NEW YORK.

Conversational Lectures by Mr. A. K. VIRGIL, with Technical and Musical
Illustrations, every Thursday Evening in Recital Hall.

Admission Cards sent upon application. Pupils received for private lessons at any time.

The Berlin Test Class;

Or, Forty-eight Lessons as given
by Mr. A. K. Virgil to the Test
Class of Children in Berlin, now
ready for delivery. Sent post
free on receipt of \$1.50.

Send for PROSPECTUS (28 pages), giving full
particulars of the unique methods of the School.

The Clavier Company
Piano School.

26 West 15th Street, - NEW YORK.

10
PUBLICATIONS
...
Send for List.

29 VIRGIL 29
Piano School and
School of
Public Performance.
Mrs. A. K. VIRGIL, Director.
29—West 15th Street—29
NEW YORK.

WE
RESULTS
SHOW.

THE EPPINGER CONSERVATORY OF MUSIC,

829 Lexington Avenue, New York.

SAMUEL EPPINGER, Director, assisted by the most artistic and com-
petent faculty.

MUSIC TAUGHT IN ALL ITS BRANCHES:

PIANO. Virgil and Leschetizky Methods taught.

Organ, Violin and all Orchestral Instruments.

VOCAL. Theory, Harmony, Counterpoint, Composition,
Chamber Music, Ensemble Playing, &c.

Catalogues Free on Application.



OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.



STERLING *Pianos*

High Standard of Construction.

DERBY, CONN.



ESTABLISHED 1836. **THE S. BRAINARD'S SONS CO.** MUSIC PUBLISHERS.
NEW YORK: No. 20 East 17th St. CHICAGO: Adjoining Auditorium.
EVERYTHING IN THE LINE OF SHEET MUSIC AND MUSIC BOOKS.

PENNSYLVANIA.



ETTA C. KEIL,
SOPRANO.
Oratorio, Concerts, Recitals.
3334 Fifth Avenue,
PITTSBURG, PA.

WM. M. STEVENSON,

Voice Production and Singing.

STUDIO:
Standard Building, 531 Wood Street,
PITTSBURG, PA.

LUIGI VON KUNITS,
Violinist.
Concertmaster Pittsburg Orchestra,
Pittsburg, Pa.

SIGNOR GIUSEPPE DEL PUENTE
THE BARITONE.
Opera and Concerts.
Vocal School: 1324 Chestnut St., Philadelphia, Pa.

HENRY GORDON THUNDER,
VOICE-PIANO-THEORY.
313 South 10th Street, Philadelphia, Pa.

FREDERICK MAXSON,
Concert Organist,
813 North 17th St., Philadelphia, Pa.

THE BUSSMAN QUARTETTE.

Miss Etta C. Keil, first soprano; Mrs. Edwin Miller, second soprano; Miss Helen A. Steinert, first alto; Mrs. W. A. Lafferty, second alto; Miss Stella M. Bauer, accompanist.
W. A. LAFFERTY, Director and Manager,
406 Sixth Ave., Pittsburg, Pa.

COMPOSITIONS OF CLARA A. KORN
can be obtained from all music dealers or direct from the composer. Instruction in Theory by Mail.
Musical manuscripts corrected.
600 Springdale Avenue, East Orange, N. J.



Grand Conservatory of Music,
280 West 23d Street, New York.
Empowered by special act of the Legislature to confer the degrees of Bachelor, Master and Doctor of Music. The full course leads to the degree of Bachelor of Music. Vocal and Instrumental Music, Opera, Oratorio, &c., taught by 45 professors. E. Eberhardt, Pres.

WEBER

"A Harmonious Creation of Art."

"Supports the Voice Most Admirably."

"An Inspiration to a Musical Temperament."

The same intelligence and solidity of construction, pure, musical and sympathetic tone, combined with greatest power, which characterized the

WEBER PIANO

in its complete triumph over all competition in 1876, is marked in even a greater degree in the

WEBER OF TO-DAY.

WAREHOUSES:

Fifth Avenue, cor. 16th St., . . . NEW YORK,
268 Wabash Avenue, . . . CHICAGO.

EMERSON PIANO.

110 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls. ESTABLISHED 1849.

APPLY FOR THE

STEINERTONE

... TO ...

M. STEINERT & SONS CO.,

Steinert Hall, BOSTON, MASS.

MME. KILLIN-KEOUGH,
SOPRANO.
JAMES POTTER KEOUGH, Bass.
VOICE CULTURE.
Studio: 144 Fifth Avenue, New York.
Tuesdays and Fridays, Englewood, N. J.

ARTHUR D. WOODRUFF,
Conductor and Teacher of Singing.
Preparation for Oratorio and Church.
Studios: 136 Fifth Avenue, New York City.
"The Commonwealth," East Orange, N. J.
Mondays and Thursdays.

AUGUSTA SCHILLER-NIEPER,
SOPRANO.
Concerts, Recitals, &c.
10 Chestnut Street, East Orange, N. J.

EUGENE A. BERNSTEIN,
Pianist.
Instructor at New York College of Music.
Studio: 100 East 70th Street, New York.

MISS GENEVIEVE BISBEE,
PIANIST.
(Leschetizky Method).
Will accept engagements for drawing-room musicales, clubs, &c., and a limited number of pupils.
Studio: 835 Carnegie Hall, New York.

BERTA-GROSSE-THOMASON
School for Piano, 800 Fulton Street, Brooklyn, N. Y.
Mme. Berta-Grosse-Thomason and Assistants. Theory, Harmony and Composition.
Mr. W. E. Bassett. Tuition, per term, \$15 to \$40.

OSCAR EHRCOTT, BARITONE.

Address: 430 Pike Building, CINCINNATI, OHIO.

NATALIE DUNN, Soprano.

Personal Address: 370 West 116th Street.

ADDRESS **CHAS. L. YOUNG,**
819-20 Townsend Building, NEW YORK

Milwaukee.

Mrs. Stacey Williams School of Music.

REPRESENTATIVE OF SHAKESPEARE,
LONDON.

Uihlein Building, MILWAUKEE.
CHICAGO: Steinway Hall.

HENRY CLARKE, BARITONE.
ORATORIO, SONG RECITALS, MUSICALES.
WISCONSIN COLLEGE OF MUSIC,
GRAND AVENUE, MILWAUKEE.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER, (BERLIN, W., LINKSTRASSE 17, JANUARY 3, 1900.)

WITH the approach of the Christmas holidays, concerts became rarer in Berlin, but still scarcer than the musical entertainments themselves grew the audiences that were to attend them. Only in a few instances I could note an exception to this rule, and one of them, I am glad to state, was the concert which Miss Celeste Groenevelt, of New Orleans, gave at the Singakademie on Tuesday night of last week.

I have spoken of this young lady's bereavements before; of how she first lost a talented sister, a pupil of Professor Joachim; then her father, an esteemed New Orleans musician. The mother had crossed the ocean to nurse her husband, whom she found dying of typhoid fever, the germs of which treacherous malady she must have caught, for scarcely returned to Berlin, after having buried her husband in New Orleans, Mrs. Groenevelt died here of the same illness. This left Miss Celeste Groenevelt an orphan, and one in desolate circumstances at that, if it had not been that good friends, among them the American consul at Berlin, Mr. Mason, and his wife, Mr. and Mrs. von Pirani and others had taken a vital interest in the gifted young woman. Thus she was enabled to give the aforementioned well attended concert, the preliminary arrangements for which, however, in the way of hiring the hall, managerial engagement and even the ordering of the concert dress, had been attended to and paid for in advance by the late Mrs. Groenevelt. Thus a mother was beneficial and careful for her child to her very last breath and beyond the grave.

It would not have needed for the audience to know these sad circumstances, however, to have enlisted their sympathies for the concert-giver, for, as I have frequently stated heretofore, Celeste Groenevelt possesses an extraordinary pianistic talent, and hence her success was a legitimate and thoroughly deserved one. Hers are the fleetest fingers, the crispest touch and the loosest pair of wrists that I have encountered for many a day, and hence her technical work is delightfully clean, certain and of finished and polished style. To be candid and truthful, as every good critic ought to be, I should not disguise the fact that in the way of sentiment and poetry Miss Groenevelt is not equally endowed as she is in the way of technic, and hence her reading of the intermezzo from the Schumann Concerto was lacking in what is most essential in a good interpretation of this musical gem. But perhaps this side of the young girl's nature may still develop with the experiences of life, as there can be no doubt that the young lady is really musical, although in a somewhat superficial way. The final allegro of the Concerto, however, was taken not only at a vivace, but at a vivacissimo tempo, and in this breakneck speed was carried through with brilliancy and without the least technical flaw.

Still, more astonishing was the display of bravura and the holding out of the physical forces of so slight, girlish-looking a performer in the stormy and fiery Tchaikowsky B flat minor Concerto, which, especially in the two outer movements, Miss Groenevelt performed with astonishing virtuosity, and no let up of tone power and brilliancy from the first to the last note, and after which, upon half a dozen hearty recalls, she responded with the Liszt Sixth Hungarian Rhapsody, which for octave technic I have never heard surpassed.

In two of the unaccompanied solo numbers, the Raff "Rigaudon" and an effective concert study in B major by Eugenio von Pirani, Miss Groenevelt's teacher, the octave playing was marvelous, and made my wrists ache. A little fuguetta in A flat by the same composer is a very pretty little piano piece, but fuguetta is a misnomer, as the composition does not correspond to the rules of "the art of fugue," as laid down by the great John Sebastian. The Chopin B flat minor scherzo completed this group of four solo pieces.

The two concertos were exceptionally well accompanied by the Philharmonic Orchestra, under Rebeck's direction, and altogether the concert was a really enjoyable one. In

the audience the fashionable and musical element of the American colony in Berlin was well represented, and among the professional pianists present I noticed amid the most hearty of all applauders Messrs. Ferruccio Busoni and Robert Freund.

On the same evening, previous to the above-described concert, I heard at Bechstein Hall a young pianist, Miss Frieda Hodapp, once a wonder child, later a pupil of Kwast at the Hoch Conservatory in Frankfurt, in 1898 the winner of the Mendelssohn prize for instrumental playing, and now a promising, but not yet ripe pianist. It speaks well for a young artist, especially one of the weaker sex, if so deeply conceived, and a work of such earnest mood is chosen for interpretation as Brahms' F minor piano Sonata, op. 5, the work which elicited Schumann's great and early predilection for Brahms. But Miss Hodapp does not yet command the necessary and peculiar piano technic which this composition demands. I noticed, especially in the third and final movements, a lack of rhythmic pregnancy which Brahms can stand least of all. On the other hand, I was much pleased with the reading of the intermezzo, the suggestive and tender contents of which "retrospective" poem for the piano the young lady reproduced in satisfying fashion.

A young pianist, who is said to be possessed of some reputation in his own country, Italy, where he was a pupil of Martucci at the Bologne Conservatory, failed to create anything like a favorable impression upon the very small audience gathered at Bechstein Hall last Wednesday night. His name is Filippo Ivaldi, and he is a miniaturist upon the piano. Someone called him a pianissimist, but that joke has been perpetrated before upon such renowned pianists as Joseffy and De Pachmann, to whom Ivaldi cannot hold a candle in any respect. His tone is very small and only of a good quality when employed in tenderest dynamics. Then, however, his playing, as, for instance, in Schumann's "Des Abends," becomes ridiculous through its exaggerated sweetness. He is a Süssmeier and a Sawseier upon the piano, and one of the worst sort. His performance of the Beethoven, op. 110, Sonata was ridiculously small in every respect, and Mr. Ivaldi does not command even the comparatively small amount of technic required for a good performance of Schumann's F major Novelette.

As usual during the week preceding Christmas, the Singakademie Chorus gave in its festively lighted and fire tree decorated hall an annual reproduction of Bach's "Weihnachtsoratorium." The program records the fact that last Wednesday night's was the seventeenth performance of the work by the Singakademie Chorus. They surely ought to know it by this time, but what little I heard of it made me think that it was the first and not the seventeenth production. There seems to be no luck even in odd numbers as long as Mr. Kawerau is the conductor. Prof. Dr. Blumner's traditional reading only prevailed in so far as the performance was tedious in the extreme, but he had at least used to hold the chorus together with his policeman's club time beatings. Kawerau, however, cannot achieve even this enviable result.

The soloists, with the exception of Miss Muench, soprano, were the stereotyped ones from former years, Miss Stephan and Messrs. Pinks and Rolle.

A little fresh blood and invigorating new life would do lots of good to the now nearly mummified Singakademie Chorus. Perhaps they will get it in the new century. At least I hope so, for "where there is life there is hope."

The second of the Halir Quartet's chamber music soirées was well attended at Bechstein Hall, among the interesting crowd of listeners being a good many of the bohème of Berlin—painters, sculptors and artists of all sorts—who had come to hear the performance of a string quartet written

by the Berlin song composer, Hans Hermann, and dedicated to Germany's greatest and most popular sculptor, Begas. The five letters of his name in the German terminology of notes B (English B flat) e g a and s (English E flat) were taken by Hermann as a five-note theme for the first movement of this string quartet in G minor. But Hermann is not a big enough genius to write with inspiration within the limits of these self-imposed fetters. He cannot command even enough wits or technic to make the task of listening an interesting one.

The four Russian composers who jointly wrote a string quartet upon the notes constituting the name of Belaeff (B flat, in French terminology Bé; A, French la and F) were masters of their craft and hence each one of the four movements is a little art work and the composition as a whole decidedly interesting. Hans Hermann, however, though he wrote some very attractive Lieder, lacks the knowledge and technic necessary for writing a good string quartet, and his lack of polyphony makes the work uninteresting to the musician.

His Begas theme only lasts him throughout the first movement, which is also the comparatively least inferior of the four. The second is a little innocuous minuet in D, which was much more applauded than it deserved to be. The slow movement in E flat is the weakest of all and the finale is also of no account. The composer, however, had to bow his thanks to the very enthusiastic audience repeatedly at the close of the performance. If ever I shall write a string quartet, and should find four good musicians like the Halir Quartet ready to perform it, I shall surely invite a host of sculptors and painters to come and listen to the performance. They are always ever so much kinder in their criticisms of a musical composition than they usually show themselves in the estimation of a work of one of their ilk.

Court Conductor Dr. Muck had been announced to perform with the members of the Halir Quartet Dvorák's A major piano Quintet, but professional duties at the Royal Opera House prevented him from fulfilling this engagement, to the great disappointment of many of his personal admirers. Musically, however, nobody had a reason for feeling disappointed, for Robert Freund proved a most worthy substitute, and the Brahms second piano Quartet, the one in A major, was surely not to be sneezed at.

The listeners had the double advantage of enjoying in Mr. Freund's reproduction of the piano part the interpretation of a Brahms player *par excellence*, and at the same time one of the most musicianly, as well as most interesting, authoritative, as well as unobtrusive, chamber music performers one could imagine. The Brahms Quintet under such auspices was a musical treat of exalted and unalloyed quality, and the applause which was showered upon the performers a richly deserved one.

As initial number of the program, the Halir Quartet played with smooth and well worked out ensemble the Beethoven C minor Quartet, the fourth one from op. 18. The performance would have passed over without accident or incident if it had not been for the fact that during the minuet a man in the audience suddenly lost his head, and had to be ejected from Beethoven Saal by main force. Whether it was Beethoven or the Halir Quartet which drove him crazy (of course with delight) I was unable to ascertain, and it is of no consequence anyhow, as far as the effect upon the remainder of the audience was concerned.

The final concert that took place before the holidays was also the most important one artistically. It was the fifth symphony evening of the Royal Orchestra under Weingartner's direction.

The program, although on the 22d of December we were virtually past the Beethoven birthday commemoration day, was devoted exclusively to the works of the master. The selection, however, was a more varied and hence a generally more attractive one than the one generally presented on this occasion. The house bill consisted of the overture and a rarely performed Adagio from Beethoven's ballet "The Creatures of Prometheus." The overture was interpreted with verve, but an unusual simplicity and unostentatiousness for Weingartner.

The Adagio in B flat is of Mozartian beauty of invention in its principal theme, which is given to the cello solo, which instrument has a lot of obligato work besides. Royal chamber virtuoso Dechert, with his rich, velvety and mellow tone, scored an immense success and had to bow thanks three times to the enthusiastic applause of the audience. But as far as the orchestration generally is concerned, this movement is one of the best and most euphonious ones ever penned by Beethoven. He goes so far as to make use of a harp in it. "A harp in a work by Beethoven?" I hear you ask somewhat incredulously. But it is true, nevertheless, that he employs it in this ballet, although I cannot remember and doubt whether he used it in any other one of his compositions.

Weingartner rarely allows soloists to appear at these symphony concerts, but he does so invariably on Beethoven night. This time it was royal concertmaster, Professor Halir, to whose lot it fell to perform the Beethoven

violin concerto, and I can assure you that he played better than I ever heard him do before, and, to be entirely candid, than I thought he could play. Barring a tendency to occasionally slurring over two notes so rapidly that the ear could not distinguish them individually, the performance was technically a well-nigh flawless one, and as far as conception was concerned, I have heard only Joachim interpret this work in a nobler, broader and more "classical" style. Professor Halir also was made much of by the audience, which was, as usual, a very large and generous one.

With all due respect for the opinion of the multitude, however, I could not agree with the *vox populi* for the ovation it brought Weingartner after the performance of the third "Leonore" overture. He makes a big dynamic climax in the coda by letting the trumpets blow their heads off, and the kettledrum nearly split its skin in a furious fortissimo pounding, but the effect he does achieve is surely not a legitimate one, not one intended by Beethoven and aesthetically not justifiable, though it pleased the public.

The F major Symphony, one of Weingartner's favorites, and one the interpretation of which I could have enjoyed, if I were not surfeited with Beethoven, closed the program.

The next Symphony, on January 3, will bring the "Bach-anale" from Wagner's "Tannhäuser," Bruckner's Fifth and Beethoven's Second Symphony.

The sad news of the rather sudden death of Lamoureux, the great French chef d'orchestre, was immediately followed by the equally sorrowful tidings of the almost simultaneous decease of Josef Dupont, at Brussels. He was the most important of all of the Belgian conductors. After having finished his studies at Liege and Brussels, he led for some time the life of a bohemian in Italy; then became conductor at Warsaw and Moscow. Since 1872 he was conductor and professor of harmony at Brussels. He died at the age of sixty-two.

The telegraph announces from Karlsruhe the accidental dropping into an open stage-trap of chamber singer Fritz Plank. The basso, who has a weight of about 350 pounds, fell a depth of about 10 yards and was carried away dreadfully bruised and internally injured. His state of health at

present writing is such that but few hopes are entertained for an ultimate recovery.

Among the visitors at THE MUSICAL COURIER's Berlin office during the past week were J. I. B. Connaway, tuner of pianos and organs, from Kansas City, Mo.; Mrs. Max Lieblich and Miss Estelle Lieblich, from New York, and Arthur Bird, the American composer, resident in Berlin.

O. F.

The Adams Phono-Tonique Method for Teaching French Pronunciation.

A GOOD sign of the times in that department of a Paris education, which threatened at one time to be a failure, is that the progressive teachers of French are commencing to lay considerable stress upon the study of the sounds in the language as a basis of the study of the language itself.

That is, instead of commencing with words and sentences, commencing by a thorough study of the various sounds which, when put together, form the words.

In the United States we have long followed this, the only logical plan, for the acquisition of language. Every school has its phonic chart upon which are traced lists of the various sounds employed, with lists of words showing their application.

A foreigner in our country, wishing to learn to speak English correctly, has but to go into the primary class of one of our public schools and pass a couple of weeks in acquiring such of our sounds as are not found in his own tongue.

After those sounds are thoroughly acquired, a reader is put into his hands containing the simplest combinations of these sounds. He is perfectly independent. The reading proceeds "of itself" and without effort, and moreover is correct.

According to progress the reading grows more important, but the "spelling" by sound is kept up till "pronunciation" and "accent" are well out of the woods or are equalized with our own.

If there are foreigners in our country to-day who have been there twenty years and yet retain their different brogues, they are those who have never passed through

this course in "phonics" (or sound study), but who have "caught" the language as best they could by ear. Some having better ears than others arrive somewhat nearer correctness. No one quite arrives.

All who pass through the phonic course reach absolute, or almost, perfection. It is safe to say that 95 per cent. of all not deaf or dumb can achieve this.

It is exactly the same with the French language.

But what is the process in France?

Here the unfortunate foreigner is put straight into "Faust," "The Prophète," "The Huguenots," "Manon" and "Carmen," or into Molière, Racine novels and grammar.

Imagine a German who could not speak one word of English being put to sing and act an opera on Shakespeare's "Anthony and Cleopatra"!

For some fifty years we did not know any different. From the reputation of France as a head centre of civiliza-

Incorporated
chicago musical college.
College Building,
292 Michigan Boul.
Dr. F. Ziegfeld, President.
MUSIC
ELOQUENCE, ORATORY,
SCHOOL OF ACTING,
LANGUAGES
Dr. F. Ziegfeld,
Dr. Louis J. J. J.
Hans von Schiller,
William Castle,
Bernhard Liskemann,
S. E. Jacobson
Hart Conway, Director School of Acting
Laura J. J. J., Director School of Elocution
Apply registration at any time. Catalogue mailed free.



CHICAGO ADVERTISEMENTS.

THE SPIERING QUARTET, 708 Fine Arts Building, Michigan Boulevard, CHICAGO.

FRANK T. BAIRD,

THE ART OF SINGING.

34 Monroe St., Chicago, Ill.

MARY PECK THOMSON,

SOPRANO.

107 East 37th Street, CHICAGO.

A. J. GOODRICH,

THEORIST,
1039 East 57th Street, Chicago.
Author of "Goodrich's Analytical Harmony."
"Complete Musical Analysis."
"Music as a Language," &c., &c.
Personal or correspondence lessons in Harmony,
Composition, Orchestration, Analysis and Theory
of Interpretation.

Mr. & Mrs. HERBERT BUTLER,

Violinist and Soprano.
Auditorium Building, Chicago.

W. H. NEIDLINGER,

VOICE BUILDER,
Conductor,
Fine Arts Building, CHICAGO.

CLARA G. TRIMBLE, SOPRANO.

Under Management FLORENCE HYDE JENCKES, Fine Arts Building, CHICAGO.

"A FAULTY TECHNIC, the prime cause of inartistic piano playing, is the natural consequence of the neglect of consistent and logical methods of teaching and practice."

THE VIRGIL PIANO SCHOOL OF CHICAGO,

1304 to 1307 Auditorium Tower.

Under the direct supervision of Mr. A. K. Virgil.

Special methods employed. Superior advantages offered. Class and private instruction. Instruction in artistic technique, \$10 per term. Open all Summer, and pupils can enter at any time. Send for circulars.

ANTHONY STANKOWITZ, Director.

H. M. BRUNS, Manager.

SHERWOOD CONCERTS AND RECITALS.

Address for Dates and Terms...

CHARLES BEACH, Monasack Building, CHICAGO.

NINETEENTH YEAR.

1899-1900.
Mrs. REGINA WATSON'S SCHOOL

FOR THE

HIGHER ART OF PIANO PLAYING.

297 Indiana Street, CHICAGO, ILL.

J. H. KOWALSKI,

CELEBRATED VOCAL STUDIO,

Suite 54 and 55, Kimball Hall,
CHICAGO, ILL.

ALFRED WILLIAMS,

Basso.
Sbriglia Method. Voice Placing. Concerts, Oratorio, Song Recital.
Fine Arts Building, Chicago.

ARTHUR INGHAM,

Organ Virtuoso and Teacher.
Pupil of Dr. Cresser, Chapel Royal, London, Eng.
St. Paul Cathedral, Springfield, Ill.

JEANNETTE DURNO,

Concert Pianist and Teacher,
619 Fine Arts Building, Chicago.
Address F. J. WESSELS,
Auditorium Tower, Chicago.

ADA MARKLAND SHEFFIELD,

SOPRANO.
Under management of
Mrs. Florence Hyde Jenckes,
641-642 Fine Arts Building, Chicago

SHERWOOD MUSIC SCHOOL.

WILLIAM H. SHERWOOD, Director.
Walton Perkins, Associate Director.
Fine Arts Building, Chicago.
Catalogues free upon application.
WILLIAM K. PERKINS, Secretary.

FRANTZ PROSCHOWSKY,

Tenor Robusto.
Under management of Mrs. Florence Hyde Jenckes,
641-642 Fine Arts Building, Chicago.

NELLIE GERTRUDE JUDD,

SOPRANO.

VALENTINE FERNEKES

TENOR.

Under Management FLORENCE HYDE JENCKES, Chicago.

Edith Gramm, SOPRANO.

Management... FLORENCE HYDE JENCKES.
Fine Arts Building, Chicago.

JAN VAN OORDT,

VIOLINIST.
CONCERTS 5555 RECITALS 5555 PUPILS.
Fine Arts Building, CHICAGO.

MINNIE FISH GRIFFIN,

SOPRANO. Concerts, Oratorios, Recitals.
Nineteen appearances with CHICAGO ORCHESTRA. THEODORE THOMAS, Conductor.
Eastern Representative: CHAS. L. YOUNG. Address Townsend Building, New York City.
Personal Address: 4 Forty-fourth Place, CHICAGO, ILL.
Engaged—Milwaukee Musical Society October 27, St. Paul and Minneapolis November 4 and 6.

HERMAN DOSÉ, Basso Cantate.

ORATORIO, CONCERTS, RECITALS.
Under management Mrs. Florence Hyde Jenckes, Fine Arts Building, Chicago.

SYDNEY LLOYD WRIGHTSON, BARITONE,

516 Fine Arts Building, CHICAGO.

Exponent of SHAKESPEARE'S Method.
Oratorio,
American and English
Belled Singing

tion, we put ourselves blindly into the hands of its people, and supposed that, of course, an equally logical course with that of our own was being pursued.

Not knowing the language, of course, when one of those Paris-taught people returned to the States, speaking more or less volubly a something foreign, we regarded them with wonder and awe, as an old darky "mammy" would who saw her young mistress write a "real shoo-enuff letter," but who could not see the numerous mistakes in spelling and grammar which marked the pages as those of an ignoramus.

It was only when our girls (supposedly well taught in French) were brought face to face with paid public performance, before people of the country, that we began to discover with horror the deception that had been practiced upon us all these years.

Not one of them could stand the test!

Then what a howl went up! Parents—the poor, deluded parents—who had paid out small fortunes to get the "French repertory" and the "French education" for their children, began to cry out their discontent. The echo rebounded back to Paris. THE MUSICAL COURIER has not ceased once in five years to insist upon the stupidity of the course pursued. People are beginning to wake up! The teachers are compelled to rouse themselves and meet the current of public opinion.

And so it has come about that several teachers of French have come to originate little plans more or less feeble, more or less indistinct, more or less helpful, to content the foreigners.

Three or four of those have arrived at schemes of real merit, or which, when properly assimilated with our needs, will prove of merit or helpfulness.

One of these schemes is the Phono-Tonique principle, adopted by the Mesdames Adam, whose studio is on Rue Guillaume Tell, No. 5, close by the Place Perière.

This system, of which some idea has already been given, and which will continue to be noticed here, is being practised by Madame Adam with success in the training of foreigners, especially foreign singers.

Even singing teachers, usually the last to suggest or adopt progressive innovation of any kind, are coming to see that a pupil who is first prepared in the French sounds is thereby better prepared to sing the French language. Two or three of the teachers have already been brought to see the value of the Adam's system, Phono-Tonique, and are sending their pupils to be drilled in it.

It is well worth while to give the ladies a call and examine the system.

By right, singing teachers should refuse to teach French works to pupils who had not first passed an examination in French sounds. Until this point is reached pupils of themselves will never make the necessary effort and till then this paper will continue to urge its necessity.

Big Business in San Francisco.

The musical attractions that are being handled by Manager S. H. Friedlander at the California Theatre in San Francisco this season have all met with unusual success. De Pachmann played to three packed houses, and Emma Nevada's receipts, with prices at \$3, \$2 and \$1, reached the large sum of \$10,500 in three performances. Mr. Friedlander's music hall project has not fallen through, as has been rumored. On the contrary, all of the plans are drawn and the scheme will be made public shortly through the columns of THE MUSICAL COURIER.

Arnold String Sextet Concert.

WORKS by Dvorák and Saint-Saëns were played at the second concert by the Arnold String Sextet at Knabe Hall last Tuesday (January 16) morning. The educational value of the program presented by Mr. Arnold must have impressed the audience.

The Dvorák Quintet, op. 97, is one of the most beautiful chamber music compositions. Its spontaneity, lovely themes and rich harmonization and, last but not least, its brevity, appeals to the layman, and that is a point worth considering by the organizations that give chamber music concerts. Mr. Arnold showed his fine discrimination by opening the concert with this work.

Mrs. Gustav Hinrichs, in a well trained contralto voice, sang a group of songs by Bungert, Brahms and Thomas. The String Sextet played "Skizzen," by Goetze. The principal number came last, and this was a Septet, by Saint-Saëns, op. 65, written for trumpet, two violins, one viola, cello, double bass and piano. August Spanuth played the piano part and A. Bode the trumpet. The beautiful tone of the last named artist was especially delightful, and to Mr. Spanuth also must some credit be given for the excellent ensemble.

Both concerts were under the direction of Townsend H. Fellows.

Caroline Gardner Clarke's Engagements.

Some of Madame Clarke's engagements in January were: Watertown, N. Y., 4th; Salem, 9th; West Newton (Adamowski Quartet), 13th; Wellesley College, 15th, and two concerts in Boston January 16 and 23.

In February Madame Clarke sings on the 2d at Newburyport, 7th in Boston and 21st at Akron, Ohio.

CHICAGO ADVERTISEMENTS.

SEASON 1899-1900.

FLORENCE HYDE JENCKES, DIRECTOR OF ARTISTS,

641 and 642 FINE ARTS BUILDING, CHICAGO. Telephone: Harrison 166.

Sopranos:
RAGNA LINNÉ.
ADA SHEFFIELD.
CLARA TRIMBLE.
EDITH GRAMM.
Baritones:
G. B. GOOKINS.
JOHN PRINDLE SCOTT.
EDWIN ROWDON.
MAX HEINRICH.

Contraltos:
NELLIE SABIN HYD.
RETTA J. SHANK.

Tenors:
PROSCHOWSKY.
VALENTINE FERNEKES.
F. W. CARBERRY.
ALFRED ROLLO.

Bassos:
HERMAN DOSÉ.
RIDGWAY GEBHART.

Violinists:
WALTER LOGAN.
Seeboeck, Pianist.
FAY HILL.
HANDEL QUARTETTE.

Harpist:
CLARA MURRAY.
LUADA COLE.

Edith Adams, 'Cellist.

Accompanists:
BLANCHE CHAPMAN.
JESSIE WOOD.

SCHUMANN TRIO.

Readers:
MARIAN JOHNSON.
CLARA CLARK.

CHICAGO SEXTET.

MINNIE CRUDUP VESEY,

MEZZO CONTRALTO.

CONCERTS. RECI-TALS. VOCAL TEACHER. COACHING.
Address HANNAH & HAMLIN, 523 Fine Arts Building, CHICAGO.

MARY WOOD CHASE,
PIANO VIRTUOSO.

For Terms, Dates, &c., address
HANNAH & HAMLIN, Managers,
523 and 525 Fine Arts Building, Chicago.
Personal address: 608 Fine Arts Building.

ALLEN SPENCER,
PIANIST.

Concerts, Recitals.
Address HANNAH & HAMLIN,
Fine Arts Building, Chicago.

HOLMES COWPER, TENOR,
220 Wabash Avenue,
CHICAGO, ILL.

Mr. & Mrs. BICKNELL YOUNG,
67 Kimball Hall,
CHICAGO, ILL.

CARRIE LOUISE WILLARD,
CONCERT PIANIST.
Pupil of Ernest Zedlitz, Bloomfield-Zeissler.
For Terms and Dates address
714 Steiny Hall, Chicago.

Pauline A. Stein,

Studio: 727 Fine Arts Bldg., CHICAGO, where Miss Stein receives pupils for instruction.

ANNA GROFF BRYANT, Contralto. Ensemble or Solo.
CHAUNCEY EARLE BRYANT, Tenor. ORATORIO & CONCERT & RECITAL.
Studio FINE ARTS BUILDING, CHICAGO, ILL. Where Mrs. BRYANT receives pupils.

W. C. E. SEEBOECK, PIANIST, Just returned from Europe, where he made very successful appearances. Under management
FLORENCE HYDE JENCKES, 641-642 Fine Arts Building, CHICAGO, ILL.

Gerald Gerome, . . . EXPONENT
TENOR. TRABADELO.
Address: OPERA.
SONG RECITAL.

MUSICAL COURIER, 224 Wabash Avenue, CHICAGO.

MABELLE CRAWFORD

CONTRALTO.

Address HANNAH & HAMLIN, 523 Fine Arts Bldg., Chicago.

HARRISON WILD
Studio 6,
241
Wabash Ave.,
CHICAGO.

CONCERT
ORGANIST.
Piano and
Organ
instruction.

HELEN PAGE SMITH,
Accompanist.
Kimball Hall or 491 Dearborn Ave., Chicago.

Quincy Conservatory of Music.
WALTER SPRY, Director.
All branches of Instrumental and Vocal Art. Faculty
of eminent teachers.
Catalogue mailed free on application.
Elighth and Hampshire Streets, QUINCY, ILL.

THE STUDIO TRIO.

GOTTSCALK LYRIC SCHOOL,
L. G. Gottschalk, Director.
Kimball Hall, 243-253 Wabash Ave., CHICAGO.
Vocal—L. Gaston Gottschalk, Marie Delafontaine. Piano—Fredrik Nelson, Carrie Crane Beaumont.
Violin—A. Robert Nicoud, Ludwig von Furach. Piano-Organ—Francis S. Moore. Dramatic—
Wm. W. Miller, Jessie Patton Miller. Voice—Anna Spanuth, &c. Normal department for
teachers. Catalogue mailed on application.

AMERICAN CONSERVATORY,
JOHN J. HATTSTAEDT, Director.
Kimball Building, 243 Wabash Avenue, CHICAGO.
ALL BRANCHES OF MUSIC. DRAMATIC ART. TEACHERS' TRAINING DEPARTMENT.

JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN
H. SPENCER, GERTRUDE MURDOUGH, Piano;
KARLETON HACKETT, NOYES B. MINER, RAGNA
LINNÉ, MABEL GOODWIN, LOUISE BLISH, Singing;
Catalogue mailed free. 243 Wabash Avenue, care of American Conservatory.

GLENN HALL

Address Fred. J. Wessels, Auditorium Tower, Chicago, Ill.
Engaged for "Messiah," Apollo Club, Chicago; "Messiah," Mozart Club, Pittsburg;
"Messiah," Arion Club, Milwaukee.

HOLMES COWPER, TENOR.

Management HANNAH & HAMLIN,
Fine Arts Building, CHICAGO.



THE MUSICAL COURIER,
256 Mance Street,
MONTREAL, January 19, 1900.

MISS ABBOTT, pianist, the talented and accomplished daughter of the late Sir John Abbott, Premier of Canada, is to be congratulated upon the assured success of her series of concerts, the second of which will take place in the Montreal Art Gallery on the evening of January 23. On this occasion the assisting artists will be Miss Grace Preston and Mr. Marcossou.

Unquestionably one of the cleverest women one may meet in Eastern Canada's musical and literary circles is the Hon. Mrs. Lambart, daughter-in-law of the late Earl of Cavan. Mrs. Lambart lives in a charming and picturesque home near the grounds of Rideau Hall, in Ottawa, and happy are those who enjoy the pleasure of an occasional interview with her therein.

At a forthcoming meeting of the Women's Canadian Historical Society Mrs. Lambart will read a paper on the "First Parliament of Canada."

The sudden death of Dominique Ducharme, piano instructor and, until lately, organist of the Church of the Gesù, is deplored, the general verdict in this city being that it will be very difficult to fill his place. Mr. Ducharme, who was a musician of rare experience and attainment, enjoyed the personal friendship of Rossini, Liszt and Paderewski.

"Sumptuous musical periodicals"—such, according to Robert Barr, are two of THE MUSICAL COURIER's recent issues which he has been reading. The Canadian novelist, by the way, is about to leave his Surrey home and visit America, where the "demon of hurry" always seizes him, though in Europe he is "leisurely enough."

The Canadian Magazine for January contains six amusing retorts written by the "six prigs" whom Robert Barr censured in that journal's December number for totally

ignoring native talent when called upon, at a Toronto dinner, to name their favorite authors.

Yesterday the Ladies' Morning Musicales Club, of this city, held its "Miscellaneous Day" meeting, the program, an admirable one, being as follows:

- Piano solo, Moto Perpetuo, Sonata, C major, op. 24.....Weber
Miss Babcock.
- Vocal quartets—
Thou Art So Like a Flower.....Bertha Chadwick
I Know a Maiden Fair to See.....Bertha Chadwick
Miss Sanderson, Miss Mills, Mrs. Gifford and Mrs. Williams.
Accompanied by the composer.
- Piano solo, Nocturne, B flat.....Paderewski
Miss A. Sumner.
- Song, The Herb Forgetfulness.....Von Fielitz
Mrs. Gifford.
- Piano solo, Fugue, G minor.....Rheinberger
Miss Laura Walker.
- Songs—
Si mes vers avaient des ailes.....Hahn
D'une Prison.....Hahn
(Words by Paul Verlaine.)
Madame Cornu.
- Piano and violin, Sonata, G major, third movement.....Lecu
Animato.
Mrs. Shaw and Miss Hone.
- Piano soli—
Toccata and Fugue, D minor.....Bach-Tausig
Reverie, A flat.....Schuett
Etude, op. 23, No. 2.....Rubinstein
Emiliano Renaud.

Sundry replies have been received in regard to the statement which recently appeared in these columns concerning the existence of a field for a violin instructor in Toronto. In the rush of business "eighteen hours' symphony work, six hours' quartet, forty lessons each week, public concerts and innumerable club duties," a well-known violinist in the United States snatches time to write the following:

"In regard to the article in THE COURIER about the violinistic chances in Toronto, I don't believe we are to blame if we don't leave a sure thing for an uncertain one in undue haste. I have done this thing once before and suffered accordingly; for while I made a good thing out of the venture in time, I lost all my savings at first, which, for a man with a family, is at least imprudent. One cannot always rely upon one's own resources alone, and must needs know whether such a serious step of quitting a field is justified by the possibilities of the new one.

"* * * Much depends upon the personal magnetism

of the man, and a field for concert work is, I have learned from experience, more easily created than a field for teaching * * * A little security in a new place goes a long way, while a risk is a risk which may turn out badly."

A Canadian violinist writes:

"Now, just think for a minute whether there is really such a field in that city. For its size it certainly should be so, but is it? Those that have gone there, how long have they remained? And certainly one of them must have been the right article. Or were you always unfortunate? * * * But the fact remains that Toronto supports one violinist, and that a woman, and here we have two, and numerous others who style themselves violinists.

"If Toronto is desirous of having a violinist (and certainly two large conservatories should support two each) why do they not guarantee a certain sum or a number of pupils, which would be some guarantee? It really looks as if Toronto conservatories can place little confidence in their own city. Here we have two teachers, and my time is well filled; in fact I have little time to myself.

"My own reputation here should be sufficient for Toronto. We are in a remote Province, but we feel equal to any school in Canada. Our work in the school proves this. Take the inclosed circular, and, think of it—doing this list of works here and nearly all the strings my pupils! Can Toronto do that? Eight first and eight second violins! Mostly young ladies, too!

"I would naturally feel that I would want a guarantee of some kind before I would leave here * * * and so would any other man who felt his powers and was no charlatan.

"Toronto must do that or she will never get anyone of any account. So to my mind, it is not the musician you should find fault with, but with your schools, which are certainly not over-ambitious."

Since the above letters were written, an eminent violinist has satisfactorily established himself in Toronto in the person of Mr. du Domaine, a fact which seems to terminate the discussion.

The following British Columbia notes are from this paper's representative in Vancouver:

The "grand patriotic concert" given in the Vancouver Opera House under the direction of W. Edgar Buck, on December 5 was an unqualified success, and netted \$1,400 in aid of the Mansion House Fund.

The first concert given this season by the Vancouver Philharmonic Society, assisted by the Symphony Orchestra, took place on December 13 in the Alhambra Theatre before an appreciative audience. "Athalie" was the pièce de résistance of the program, and Madame Burke and Fernot d'Albert contributed solos.

E. W. Cunningham gave an excellent banjo recital recently at the Conservatory.

I am in receipt of a copy of G. J. Burnett's admirable composition, "Nearer My God to Thee." The music is highly suited to the words and effective.

JULIAN DURHAM.

Mrs. Julie Wyman, the contralto, has become a member of the teaching staff at the Toronto Conservatory of Music.

MAY HAMILTON.

Galin-Paris-Cheve Association.

On January 10 the Galin-Paris-Chevé Teachers' Association held a well attended meeting in Philadelphia, representatives being present from New York, Pennsylvania, New Jersey, Maryland, California and other points. The next regular meeting will be held during the second week of June.

A feature of the meeting was an exhibition of a patented instrument for making the staff on charts. By its use anyone can make charts of any size at small expense.

Joseph H. Wiley, Port Deposit, Md., is secretary and treasurer.

REDPATH GRAND CONCERT COMPANY, CHICAGO, ILL.

MARIAN TITUS, Soprano. MARIE LOUISE CLARY, Contralto. E. C. TOWNE, Tenor. CARL DUFFY, Bass. HELEN VON FURCH, Violinist. GEORGIA KOBEL, Pianist.
Chicago Symphony Orchestra, ADOLPH ROSENBERGER, Conductor. Soloists: Mme. Ragna Linné, William H. Sherwood, Heinrich Meyn. Address: Redpath Lyceum Bureau, Chicago and Boston.

ST. LOUIS ADVERTISEMENTS.

HOMER MOORE, Baritone,
3723 OLIVE STREET, ST. LOUIS, MO.

Charles Humphrey,
3631 Olive Street,
ST. LOUIS,
MO.

MISSES SCHAEFER AND MILLER,
Ensemble Pianists,
3229 Pine Street, St. Louis.

MRS. KATE G. BROADDUS,
Vocal Culture.
Westmoreland Hotel, St. Louis, Mo.

"CONSTANT."
"EVERMORE."
"ANDALUSIAN SERENADE."
Alfred G. Robyn's new great successes
Address orders to
ST. LOUIS MUSIC CO.,
3714 Pine Street, St. Louis.
Order "Answer," "You," "Manzanilla"
direct from us.

ALEXANDER HENNEMAN,
VOCAL CULTURE.
Opera. Coaching. Oratorio.
Henneman Hall, 3723 Olive St., ST. LOUIS.

HARRY J. FELLOWS, Tenor.
HENNEMAN HALL,
OLIVE STREET,
ST. LOUIS, MO.

MILTON B. GRIFFITH, Tenor.
PUPILS ACCEPTED.
ORATORIO, SONG RECITALS, CONCERTS.
1100 Olive St., St. Louis.

CHARLES GALLOWAY,
CONCERT ORGANIST,
Organ and Theory Lessons.
ADDRESS:
1232 Taylor Ave., ST. LOUIS, MO.



PALLAS ST., I, BERLIN, W., January 7, 1900.

MAX BRUCH has just finished a new work for violin and orchestra which he calls a serenade. I recently heard it played by Joachim, with the Hochschule Orchestra, under Bruch's direction, at a private rehearsal. This was the first performance of the work.

It might properly be called a concerto, for it is written in big form and has four movements. The first movement is an andante con moto in A minor; it has a soft, dreamy character. The second, in C major, is a march; it is very spirited, is more interesting than the first, and contains some very difficult work in rapid chords for the solo violin. The third movement is an adagio in E minor. It is a beautiful nocturne. The last movement is a dance, quite Spanish in character, beginning in A minor and ending in A major.

The composition is very interesting, although not equal to the composer's first and third concertos.

Joachim read it at sight without a break, and it contains many difficulties. Sarasate did the same with Bruch's third concerto when that first appeared, with the composer at the piano. It is a feat to dash off such big works at first sight. Here is a lesson for the younger violinists who think they know it all.

The Serenade is still manuscript, but it will soon be published.

Gabriele Wietrowetz, who had not been heard in Berlin for several years, gave a well attended concert on the 5th, with the Philharmonic Orchestra, in the Beethoven Hall.

Fraulein Wietrowetz is the most virile woman violinist I ever heard. She plays with great power and breadth, quite like a strong man. Her tone, technic and conception are all equally big. She has the grand mastery. She is by far the greatest of Joachim's female pupils, and, in fact, she can hold her own with most men. Her repertory is adapted to her large style, for it is composed almost entirely of big works. I have never heard her play little things.

She played this time the Beethoven and the Bruch D minor (No. 3) concertos. Her playing of the Bruch work

was intensely dramatic. She is an objective but warm player. Her success was great and deserved.

To-day I heard Ysaye at the Philharmonic rehearsal. He played the Saint-Saën's B minor concerto as I never heard it played before. It was a marvelous performance, perfect in technic, beautiful in tone and conception. There is a wonderful charm to Ysaye's playing, such as no violinist of the German school has. He makes everything interesting.

ARTHUR M. ABELL.

Ethel Newcomb's Piano Recital.

THERE was a large audience in Mendelssohn Hall to welcome Miss Ethel Newcomb on Tuesday evening, January 16. The young woman, a resident of Jersey City, has recently from abroad, where she studied with Leschetizky.

The program which Miss Newcomb presented at her New York debut was rather ambitious, as will be seen from the following numbers:

Gavotte and Variations, A minor.....	Rameau
Sonata, op. 31, No. 2, D minor.....	Beethoven
Sicilienne, in G minor.....	J. Seb. Bach
Gigue, G minor.....	Mozart
Intermezzo, op. 119, No. 3.....	Brahms
Two Intermezzi, op. 4, Nos. 2 and 3.....	Schumann
Nocturne, op. 62, No. 1, B major.....	Chopin
Fantaisie, F minor.....	Chopin
Etude, D flat.....	Liszt
Barcarolle, F minor.....	Rubinstein
Impromptu, No. 1.....	Foldini
Improvisation, Die Meistersinger.....	Wagner-Schütt
Tarantelle.....	Leschetizky

To the credit of the young woman it should be stated that she emerged successfully from the ordeal. Her wrist development is almost masculine, and yet her playing is distinguished by a lovely tone that is essentially feminine in its quality. Miss Newcomb's fault is her lack of variety. Her interpretation of the Beethoven Sonata differed very little from her reading of the Chopin numbers. But Miss Newcomb will grow. She has temperament, and her schooling is excellent.

Graboff in Philadelphia.

Harry Graboff, Alexander Lambert's talented pupil, has been playing in Philadelphia, and his playing has excited the wonder of his audiences. He is thus complimented by two of the Philadelphia newspapers:

Master Harry Graboff is a pianist of extraordinary talent for his age—he is fourteen. In a series which included Chopin's F minor Fantaisie and his Prelude in D flat, a couple of Etudes by Schloetzer calling for rapid finger work, and Rubinstein's Sonata, op. 18, for piano and violoncello, he displayed remarkable technical ability, coupled with a thorough sympathy with his instrument and a sensitive appreciation of the music he was playing. He played, too, in the sane and healthy manner entirely free from trickery. The power and crispness of touch which come with physical development, the sentiment and expression that are born of experience, were not to be expected, but with the easy mastery of the keys that this young pianist possesses, and his present noticeable absence of faults, they will not be long developing. Already he is a player of exceptional ability. There is every reason to believe that he will develop into a great pianist.—The Public Ledger.

Delightful surprise was sprung in the work of Master Harry Graboff, a little Russian-American of fifteen, who is one of the most inspiring and promising of boy pianists. Young Graboff has been studying but six years, and though fifteen, does not look to be twelve, as he is slight, very boyish and modest. He is no "wunderkind," but a phenomenally good pianist. His tone is brilliant, his touch firm, decisive; there is an intensity in his work that amazes, while his technical ability, as shown in his rendering of the two Schloetzer studies yesterday, is of the highest.—The Press.

Barron Berthald.

SOME years ago, when Barron Berthald first appeared in this country in light opera roles, the richness of his voice and his great intelligence as an actor forced a number of people to predict that he would be called "up higher" before many years.

The predictions were fulfilled sooner than even his friends expected, for Walter Damrosch, in need of a tenor for "Tannhäuser," engaged Berthald to sing the role, and his success was a matter of wonder to the public, for the young singer sang the difficult music with authority and filled the dramatic side of the role acceptably. When Damrosch presented his "Scarlet Letter," five years ago, Mr. Berthald essayed the part of the Rev. Arthur Dimmesdale. After that season in New York Berthald went abroad, where he sang with marked success in several cities.

During the last season of his engagement at the Royal Opera in Weisbaden, Mr. Berthald sang the leading roles in thirty-six different operas. He was equally successful in the lyric and dramatic roles, and for this reason he was invited to sing one entire season as "Guest," which is a favor rarely accorded at the German opera houses.

Leaving Weisbaden, Mr. Berthald sang at the opera at Frankfurt-on-the-Main, and it was at this time that he received offers to sing in the United States. Recently he was called to Boston to sing "Tannhäuser" with the Maurice Grau Opera Company, and appearances now indicate an engagement with the Grau organization in the near future.

Mr. Berthald is a man of high ideals, and he has rigidly adhered to these ideals. As an artist he combines fine intellectual qualities with the stirring emotional sides. Mr. Berthald's linguistic accomplishments have fitted him to sing in grand opera in any country. He is a thoroughly educated artist and a manly man.

The Woman's String Orchestra.

According to the enthusiastic comments in the local press, Carl V. Lachmund should be more than pleased with the success of his organization during their recent tour in Connecticut:

They play with fine expression, ample tone and splendid unanimity of attack. Fraulein Gaertner, the solo cellist, played the Popper Polonaise superbly. The concert, as a whole, was one of the most delightful events we have ever enjoyed.—Waterbury American.

The wealth in the detail of this orchestra constantly excites wonder. The nobility of the artists' work is sublime; there is such a purity of feeling, such a disdain of the commonplace or the meretricious. Truly the performance was a masterpiece of skill, sentiment, power and musical appreciation. Carl V. Lachmund proved himself a most able leader.—Waterbury Republican.

Severn Trio.

The Severn Trio will give a concert at the Tuxedo, January 30. John J. Bergen, tenor, will be the assisting artist. The program will consist of Trio in C minor (Mendelssohn); "Siegmund's Love Song" (Wagner); "Serenade," "Mazurka" (E. Severn), and Trio in D minor (Arensky).

Mrs. Barbara Lanzer, the wife of Carl Lanzer, a well-known musician and violin maker, died last Thursday, after a long illness, at her home, 12 Ten Eyck street, Williamsburg. She was in her seventieth year. She was born in Germany, and in 1851 she came to this country. A son, Carl, is well known as a violinist.

FRANK

KING CLARK,

BASSO

Address VICTOR THRANE, Decker Building, New York.

GEORGE

HAMLIN, Tenor.

Address HANNAH & HAMLIN, 522 and 523 Fine Arts Building, CHICAGO.

or VICTOR THRANE, DECKER BUILDING, NEW YORK.

MISS

MONTEFIORE

Head of Vocal Department

New York College of Music.

(ALEXANDER LAMBERT, Director)

Private Studio and address:

THE ORMONDE, 70th St. and Broadway, New York.

JOSEFFY

RECITAL TOUR,



1899 and 1900.

For Engagements address **CHARLES F. TRETBAR**, STEINWAY HALL, NEW YORK,

or **L. M. RUBEN**, 62 ASTOR COURT BUILDING, NEW YORK

Musical People.

Prof. Carl Mundt has located in DuBois, Pa.
The Charleston (S. C.) Musical Association has resumed rehearsals.

The annual concert of the Derry (N. H.) Choral Club occurs January 26.

The Apollo Club, of New Haven, Conn., will give a concert some time in February.

Pupils of Miss Maud Carlson were heard in a musicale at De Kalb, Ill., January 12.

E. J. Cahill, harpist, has just joined Professor Schradle's Orchestra at Austin, Minn.

Miss Catherine Victory gave a pupils' recital at her residence in New Brunswick, N. J., recently.

Mrs. W. H. Kerrison gave a musicale at her home on University street, Normal, Ill., January 10.

The pupils of Miss Phoebe Brown gave a piano recital at Mr. Stevens' studio, Marietta, Ohio, January 13.

Miss Emma Pilat will give a concert in Sing Sing, N. Y., the last of January or the first of February.

At Kankakee, Ill., the younger pupils of Mrs. Bond gave a musicale in her studio on the evening of the 13th.

Osborne McConathy is the new director of the Musical Club in Louisville, Ky., succeeding Mr. Shackleton.

A meeting of the Tuesday Musicales was held January 9 at the residence of Mrs. Fox, Gibson street, Canandaigua, N. Y.

Musicians of Waterloo, Ia., are rejoicing over a musical dictionary that has just been published by the library of that place.

Mrs. Freeborne's pupils gave the usual monthly musicale in Newport, R. I., on the 9th. Only Slavonic music was played.

The Ladies' Musical Society, of Austin, Minn., met with Mrs. H. Birkett, January 9. Henrietta Hall is secretary of the society.

The 165th students' recital was recently given in the studio of Prof. Earl H. Hill in the Elliott Building, Jamestown, N. Y.

The Young Ladies' Musical Club, of Putnam, Conn., held its last meeting at the home of Miss Sara Burlingame, on Spring street.

Miss Bassett is president and Oliver Waters secretary of the chorus choir of the Congregational church, Traverse City, Mich.

The first meeting of the Monday Musicales for the new year was at the home of Mrs. Bertman, Jerseyville, Ill., January 8, 1900.

The Traveling Library Association will give a musicale in the near future at the home of Miss Florence Wells, Menominee, Mich.

A lecture was given last week by N. H. Allen before the Musical Club at Hosmer Hall, Hartford, Conn. His subject was "Song Form."

The financial statement of the Yale Glee Club for the last year shows gross receipts of \$15,709 and a balance over expenses of \$2,264.

The Harmonic Society, of Stamford, Conn., gave its first concert of the season on the 11th. In addition to choruses and part songs, the following soloists appeared: Mrs. Martha Roulston, soprano; Mrs. Paul Nash, contralto; Peter H. Morgan, tenor, and Everett Noves, bass. Ed-

mund Jacques was organist; Jacob Fox, pianist; and Samuel Tibbutt, conductor.

A reception marked the recent opening of Mrs. J. L. Murphy's music studio, held in the parlors of the Harper House, Rock Island, Ill.

Louis H. Eaton, chorister and organist at Grace Church, New Bedford, Mass., will leave in a short time for Europe to spend a year in study.

At Bloomington, Ill., Frank Charlton gave a musical January 9, assisted by the Misses Mabel Chisholm, Lucy Stewart and Florence Scibird.

Mr. Rhone has organized a mandolin club among his students at Havelock, Neb., and the organization of another in Lincoln is well under way.

The third studio recital was given by pupils from Mrs. Richardson's music class at her home on South Second street, Monmouth, Ill., January 12.

Miss Edna Viola Zetterberg gave a piano recital January 12 at the home of her mother, Mrs. Hannah Zetterberg, on North Kellogg street, Galesburg, Ill.

Allen W. Swan and William B. Topham were soloists at the concert of the Women's Alliance of the Unitarian church, Fairhaven, Mass., on the 11th.

The music committee of the M. E. Church, Ann Arbor, Mich., has secured Miss Meda Coykendall, of Albion, a student at the School of Music, as soprano.

A faculty concert was given in Frieze Memorial Hall, Ann Arbor, Mich., by Alberto Jonas, Bernard Sturm, Gardner S. Lamson and Elsa von Grave-Jonas.

The pupils of Miss Marie A. S. Soule gave a recital at Portland, Ore., early in January. They were assisted by Miss Nicklin, of Salem, a pupil of Reginald Hidden.

Mr. and Mrs. G. Oliver Riggs, Miss Tillie Fortier and Mr. Shefstad, of Crookston, Minn., are planning to give a series of concerts at Cass Lake, Bemidji, Fosston and McIntosh.

L. A. Fontaine, of Marlboro, Mass., has been engaged as violinist for a musical festival which will be conducted by Dr. Jules Jordan at Newport, Vt., the last three days of January.

Wenham Smith gave his forty-fifth free organ recital in St. Paul's M. E. Church, Newark, N. J., January 15. He was assisted by Miss Ida Mae Pierpont, soprano, and J. Corwin Mabey, baritone.

Miss Olive Till, of Kalamazoo, Mich., has awarded prizes to her class in music for the half year ended January 1. First, Miss Lessie Barnes; second, Miss Anna Scherer; third, Miss Emma Wolfe.

Mrs. W. F. Fitts, Sr., entertained the Kettledrum Club at Tuscaloosa, Ala. Mrs. L. O. Dawson, Mrs. James T. Searcy, Jr., Mrs. W. C. Cochrane, Mrs. W. C. Whitaker and Mrs. A. J. Leach were the soloists.

The Clara Schumann Club, of Mobile, Ala., has just held an informal musical. Miss Schwaemmie, Miss Mattie Gusman, Mrs. Davis, Miss Heustis, Miss Marguerite Thomas, Mrs. Robbins and Miss Eichold gave the program.

A mandolin club has been formed in Rome, N. Y. Musical director, John Armstrong; president, Chester Rosenberg; vice-president, E. B. Jones; secretary, Dr. H. J. Teller; treasurer, H. F. Finnegan; business manager, H. C. Midlam.

A musical was given January 15 at Paterson, N. J., by the pupils of C. M. Wiske. The program was by Miss Sadie Cobb, Mrs. Isaac Basch, Mrs. John Pounds, Mr. Maubin, Miss Mamie Simon, William Hammond and Harry L. Harris.

The Wednesday Morning Musicales Club, of Nashville, Tenn., has 500 members and is eight years old. Officers of the club are Mrs. John W. Thomas, president; Mrs. M. S. Lebeck, vice-president; Miss Alice Leftwich, secretary and treasurer. Executive committee, Mrs. John H. Reeves, chairman; Mrs. John W. Thomas, Mrs. Claude

P. Street, Mrs. John Daniel, Miss Susie O'Bryan. Program committee, Mrs. Gates P. Thruston, chairman; Mrs. John W. Thomas, Mrs. W. B. Gillespie, Miss McIlwaine, Miss Price.

For the purpose of swelling the fund for the erection of the proposed new music building at Wilson College, Chambersburg, Pa., Prof. J. Emory Shaw, music director of the institution, will organize a choral society to give a concert later in the season.

A number of people met at the home of Miss Laura Tylor, Pueblo, Col., and organized a literary and musical club. The following officers were elected: L. Edward Shields, president; Miss Flossie Fields, vice-president; Miss Clara Langdon, secretary and treasurer.

The twenty-seventh concert of the Pittsfield, Mass., Musical Club was held on the 9th, the members being entertained by Mrs. H. H. Ballard, Mrs. DeWitt Bruce and Miss Kate Brown. The club was assisted by Mrs. F. A. Taylor, of North Adams; T. M. Dillaway, of North Adams, and Alfred T. Mason, of Pittsfield.

Preliminary steps have been taken toward the formation of a Male Musical Club in Portland, Me. Among those interested are Willard C. Kimball, W. H. Carter, O. Stewart Taylor, Latham True, Dr. Nickerson, Charles R. Cressey, Henry Humphrey, F. A. Bowdoin, Mr. Blanchard, Dr. Coleman and John O. Burke.

César Franck's masterpiece, "Les Beatitudes," is to be given at the next September's music festival in Worcester, Mass. This will be the first time that this tremendous choral work has been heard in America, and it will include seven soloists, full orchestra and double chorus. The work is being translated from French into English especially for the festival management, and will not be ready for use for ten weeks.

The Vendredi Club is the latest musical organization of Nashville, Tenn. The first meeting was at the home of Miss Butler Clark, on Demonbreun street. The club is composed of talented and enthusiastic young musicians, and promises to take a prominent place in the Nashville world of music. A program was given by Misses Gaut, Bang, Jennie Wheeler, Ethel Morrison and Mary E. Williams.

The Beethoven Club, of Mt. Vernon, Ohio, met at the home of Miss Baldwin January 10. The program was in charge of Miss Starr; subject, Mendelssohn, Jensen, Abt. Mrs. Eggleston, Mrs. Vaughn, Miss Bessie Sanderson, Miss McFadden, Mrs. Will Sanderson, Mrs. Baker and Mrs. Wilbur participated. The next meeting will be held January 23, in Mrs. Baker's studio. Subject, "Russian Composers."

Dr. Hugh A. Clarke delivered a lecture on the "Rondo and Sonata Form" at the Combs Broad Street Conservatory of Music, 1331 South Broad street, Philadelphia, it being the third in the course of lectures especially prepared for the students and patrons of this institution. The doctor explained in a concise manner the origin and modifications of the sonata and the various rondo forms and the development of the symphony and overture, touching lightly upon all varieties of chamber music. These lectures are made especially interesting by illustrations on the Aeolian.

Italian Language.

NO one can sing Italian music unless he or she knows at least sufficient of the Italian language to understand the vowels and consonant combinations and the accents and the special emphasis. The intelligent world at once discovers automatic texts, and it is a reflection upon the singer to use the text automatically.

Prof. Eduard di Tempora, 51 Spring street, will, in a limited number of lessons, teach sufficient Italian to guide the singer. Roman certificate. Charges moderate.

Carroll Badham, TEACHER OF SINGING.

Miss Badham has returned from her usual summer of teaching in Paris, and is ready to receive pupils at her new studio. She is experienced not only in training the voice, but in teaching style, diction and the interpretation of roles.

56 EAST 54th ST., NEW YORK.

KATE S. CHITTENDEN,

Synthetic Piano School,

332 West 58th Street, NEW YORK.



GRACE G. GARDNER, Concert and Oratorio SOPRANO.

Pupil of Blasco, Milan; Schmidt, Berlin
Henschel, London.
Studio: 40 West 25th St., New York.



LEOPOLD GODOWSKY

ADDRESS:
CHICAGO CONSERVATORY, Auditorium Bldg., Chicago.

JOSEPHINE S.

JACOBY, CONTRALTO.

Address: 104 West 58th Street, NEW YORK.

MARGUERITE

Concerts, Recitals and Oratorio

HALL,

Mezzo-Soprano Contralto.

Address: THE BROADWAY, 1425 Broadway, New York.

Max Bendix and His Art.

BEFORE the musical season is over, New Yorkers will have an opportunity of hearing the Bendix String Quartet, of New York city. The name of the leader, Max Bendix, is known in musical circles from the Atlantic to the Pacific, for, as solo violinist, Mr. Bendix has appeared in all of the principal cities of the country.

That he is now permanently located in New York is gratifying to the musicians and music lovers who are proud of the metropolis.

As the concertmeister and assistant conductor of the Thomas Orchestra in Chicago, Mr. Bendix attracted the attention of all the musicians who visited the United States. A number of these took the pains to speak of Mr. Bendix's gifts, for he was not only successful as a concertmeister, but his skill as a soloist was recognized, and as a conductor he showed marked ability.

His tone is remarkable for purity and strength. His temperament is intense, his knowledge vast, and now that he has permitted his "tonsorial artist" to shave off his beard his artistic appearance has been enhanced.

To a representative of THE MUSICAL COURIER Mr. Bendix said a few days ago:

"The musical people of New York will be charmed with the playing of the quartet. Eugene Boegner, who plays second violin, was, as you probably know, associated with me as the second concertmeister of the Thomas Orchestra. Novacek, who plays the viola, was with Brodsky, and then the cellist is Leo Schulz. We are busy with rehearsals, although we do not give our first concert until the first week in March. This will be at Mendelssohn Hall. After that we go on a tour.

"The first week in February I will open a violin school here at my residence, 1744 Broadway. I hope especially to aid young professionals. For years this class of young people have interested me, and I have tried to do what I could for a number now playing successfully in different sections of the country.

"My concert engagements take me away from the city frequently, but from now on I expect to have more to do in New York. February 20 I play at the Astoria with Nordica and Schumann-Heink, and I have also a date with the Brooklyn Institute."

In speaking of a permanent orchestra for New York, Mr. Bendix declared that New York ought to have the best orchestra in the world. While he said he never intended to play in an orchestra again, he would be happy to accept the concertmeistership of a permanent orchestra here, provided a conductor like Paur was engaged for conductor. Mr. Bendix places Mr. Paur in the front rank of living conductors. He made this statement very emphatically. But, to quote Kipling, "That is another story."

Between his quartet and concert engagements and his violin school, Mr. Bendix will have no time for orchestral work.

Not many of the violinists of the day have a repertory as extensive as Mr. Bendix. His concertos include the Beethoven, the Mendelssohn, Brahms, Dvorák, the Saint-Saëns No. 3, Moszkowski, Gernsheim, two Bruch, two Vieuxtemps, Wieniawski, Spohr, Godard, Goldmark, Molière, Lalo, Viotti and Rode. Some of the other works in his repertory are the Spanish Symphony by Lalo, Raff's "Fer d'Armour," Saint-Saëns' Rondo Capriccioso, Hungarian Airs by Ernst, the "Faust" Fantaisie by Wieniawski, the "Othello" Fantaisie by Ernst, the Scotch Symphony "Pibroch" by Mackenzie, "I Palpiti" by Paganini, "Air Varie" by Wieniawski, the Scotch Fantaisie by Bruch, the Bach sonatas and some fifty smaller compositions.

In teaching Mr. Bendix uses the piano to play the harmonies. This method, he believes, aids the student to gain a broader conception of the violin compositions, and in the end the student will play more intelligently and musically.

Mr. Bendix was born in Detroit, Mich., in 1866. His parents were German. At the age of six he began to re-

ceive lessons from his father, an excellent musician, who naturally inspired his talented boy. Later Bendix studied here with Richard Arnold, and from New York he went to Cincinnati and entered the College of Music. There Jacobsohn became his teacher. The young man passed his "finishing" years at Berlin under Emil Sauret.

When Mr. Bendix returned to this country from his studies abroad his talents were quickly recognized. He was only twenty years old when he secured the post of concertmeister at the Metropolitan Opera House. That was for the opera season of 1885-86. After the season was over Mr. Thomas secured Mr. Bendix's services in the Chicago Orchestra, and after ten years in Chicago Mr. Bendix resigned to enter a broader field and one which he now contemplates extending beyond the present limits.

Another Advantage of Colored Notation in the Study of Bach.

The notation in different colors invented by Bern. Boekelman for his edition of Bach's Fugues is in the highest degree useful, because it brings out the themes. It affords a clear insight into fugal structure, and I recommend this instructive edition in the warmest terms on this account.

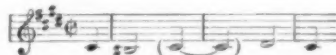
AUGUST HORN.

THE special use of colors, the bringing out of themes, in the Boekelman edition of Bach, has already led to a discovery of prime importance to the lovers of the fugues of this greatest of all composers—the renotation of theme at the close of the five-voiced fugue in C sharp minor.

This was the first fugue which Mr. Boekelman subjected to the searching analysis necessary to define the precise source from which each detail of its elaboration was derived. This magnificent composition contains three complete themes and requires the use of three different colors—red, green and purple. To make the leading of each voice perfectly independent, Mr. Boekelman has rewritten all the fugues in this edition so that the soprano and alto appear on the upper staff and the tenor and bass on the lower. The middle voice therefore required a separate staff in the present instance, and this led to the discovery. The fugue makes its climax at the



close where the first theme enters in the soprano, is repeated in the alto, and in all previous editions appears for the third time in the bass, to be followed by the tenor. That is to say, this five-voiced fugue apparently had one voice (the middle one) in which the theme did not appear at the close.



A fragment, however, is obviously present. The missing note E is here replaced by C sharp; but immediately above this C sharp, E appears in the counterpoint.

As soon as this fragmentary theme was written out on its own staff the E above it, in the alto voice, attracted attention. Mr. Boekelman suspecting that it had been transposed by an error of the copyist restored it to its own proper position in the middle voice, whereupon the theme became complete, as in the other voices.



This interesting restoration of the original text is but the first of many certain to result from the application of this admirable method of investigation.

Vernon d'Arnalle.

Vernon d'Arnalle, who has recently returned from a successful concert tour in the South, sang at the Majestic on Sunday evening, and made an immediate "hit." He is much in demand for social functions.

New York String Quartet.

AT the second concert by the New York String Quartet at Knabe Hall last Thursday evening, the organization had the able assistance of Mark Hambourg. It seemed a pity that more of the music lovers of New York did not know about this concert, for they do not often have an opportunity of hearing an artist as great as Hambourg in chamber music.

The composition for which the Russian pianist played the piano part was the Saint-Saëns Quartet for piano, violin, viola and cello, op. 41. This is a work written in the great Frenchman's very best vein, and its full strength and beauty were illustrated as they probably never were before in New York.

The genius at the piano magnetized not only the audience, but the earnest musicians who played with him. He even went so far as to conceal in a way his greatness as a soloist. After each movement the audience applauded wildly, but Hambourg refused to take the credit. The string players modestly kept their seats, but Hambourg declined to acknowledge the applause until the other men arose with him and faced the audience. At the conclusion of the composition two-thirds of the audience remained to recall the musicians, and to satisfy the clamor Hambourg and the three string players again seated themselves and repeated the last movement.

The string quartets played were the Haydn in G major and a new work by Taniew in B flat major. The Taniew composition, played here for the first time, was reminiscent of Tchaikowsky.

The third concert of the season by the Quartet will be given Thursday evening, February 15. The members of the Quartet are Bernard Sinsheimer, first violin; John Spargur, second violin; Jacob Altschuler, viola, and Modest Altschuler, cello.

Debut of Olive Celeste Moore.

MISS OLIVE CELESTE MOORE, a young contralto singer of Brooklyn, made her professional debut at Mendelssohn Hall last Thursday evening under promising auspices.

For five years Miss Moore has studied with Mme. Helene Maigille, and her appearance proved the excellence of her teacher's vocal method, as it revealed the beauty of a rich, natural voice. It is rare that one hears a young singer sing with such intelligence and such a legato.

The friends of the young singer received her with enthusiasm, but the artist in this case merited the reception.

Excellent taste was shown in the songs and the arrangement of the program for the evening. As her first number Miss Moore sang "Oh! For a Burst of Song," the poem by Frances Ridley Havergal and the music by Frances Allitsen, a composer popular in England, but little known on this side of the water.

The young singer sang this song with rare grace and dignity. When she appeared before the audience the second time she sang a group of songs by W. R. Chapman, the composer playing the accompaniments for these. The Chapman group were "Mystery," "If You and I Were Young Again" and "Singing of You," for which Hans Kronold played a cello obligato.

During the evening Miss Moore sang three other songs by Allitsen—"Like as the Heart Desireth," "Love Is a Bubble" and "Come Not, When I Am Dead." Her last song was Arthur Foote's pathetic "Love Me, If I Live."

The debutante was assisted by Theodore Van Yox, Hubert Arnold and Hans Kronold. Mr. Van Yox's sympathetic tenor was heard to advantage in songs by Lecocq, Lehmann, Andrews, Dvorák and Ries. Emile Levy played the accompaniments.

Miss Moore was presented with several bouquets, and after the concert received the hearty congratulations of her friends.

CHARLOTTE

MACONDA

SOPRANO.

Address LEADING AGENTS or 25 West 68th Street, New York.

OSCAR SAENGER,

Vocal Instruction.

Teacher of Josephine S. Jacoby, Contralto; Elisabeth D. Leonard, Contralto; Mme. de Pasquelli, Soprano; Sara Anderson, Soprano; E. Leon Raina, Basso; Joseph S. Baernstein, Basso, and other prominent singers now before the public.

STUDIO:

51 East 64th Street, New York.



VON KLENNER

SCHOOL OF MUSIC.

Teachers of

LANGUAGES, SOLFEGGIO AND DICTION
VOCAL INSTRUCTION.

VIARDOT-GARCIA METHOD.

Sole authorized representative in America.

40 Stuyvesant St.—10th St. and 2d Ave.,
NEW YORK.

Marie Potvin Piano Recital.

MISS MARIE POTVIN, a young woman who has studied with Edward A. MacDowell, gave a piano recital in the small ballroom of the Waldorf-Astoria last Tuesday (January 16) afternoon, at which she was assisted by Miss Clara Kalisher, a contralto with a remarkable dramatic voice.

Miss Potvin's playing was notable for its sincerity, dignity and a clean, broad technic, characteristics which also mark the playing of her accomplished teacher. The young pianist opened her program with the Mozart A major sonata, and in the last movement she displayed the breadth of her art. The Schumann "Kreisleriana" again marked an intellectual rather than an emotional nature, although in a group of short Chopin pieces, the young performer did reveal some imagination. An arrangement of Wagner's "Waldweben," by Brassin, was played after the Chopin group, and then Miss Potvin closed her program with a concert étude by MacDowell. The audience recalled her, and she played the Magic Fire scene from "Die Walküre."

Miss Kalisher sang a French song, by Gronier, "Aurore;" an English song, by Chadwick, "Allah," and a German song, by Loewe, "Der Wirthin Tochterlein." Both her German and French accents are admirable. Miss Kalisher's voice is rich, and, as she is a young woman of intelligence, she must in time overcome the few faults of her vocal method. Miss Kalisher's appearance is striking and aristocratic.

The recital was under the direction of L. M. Ruben.

Tour for the Basso, Frank King Clark.

Frank King Clark, the successful American basso, will make an extensive tour through the Pacific Coast and Western States shortly. Inasmuch as Mr. Clark is a native of the State of Washington, and this is his first return to his former home since beginning his professional career, the tour will be of special interest. It will embrace the cities of Seattle, Tacoma, Spokane, Victoria, Helena, Butte, Portland and probably San Francisco and Sacramento. The trip is being arranged by Victor Thrane, the impresario. Probably no other singer in this country is so well known or commands such popularity in the extreme Western States as Mr. Clark.

At Tacoma Mr. Clark will sing with the Festival Chorus of that place, and active preparations are under way in principal centres of music in the States of Washington, Oregon, Montana, California and Wyoming to greet the eminent basso in royal style. Doubtless his reception will be such as is accorded to an adopted son who comes home to bring his laurels. Apropos of this Western trip it may be worthy of remark to recall that Mr. Clark has risen to eminence among singers in this country within an exceedingly brief lapse of time. Before going to Chicago to adopt music as a profession he was a resident of Tacoma, where he was prominent in matters musical. It was at an appearance in "The Messiah" in Tacoma, conducted by Prof. H. H. Joy, that the remarkable qualities of his voice were brought to the surface, and his friends urged him to take up singing as a life work. From this time on his success has been rapid, and he has appeared as soloist with most of the leading musical organizations of the country. His successes in New York, Chicago, Milwaukee and elsewhere this season have been phenomenal. Some of his additional engagements include his appearance with the Schubert Club, of Grand Rapids; a recital at Lake Forest, Ill., January 18, and with the St. Louis Choral Symphony Society in February, at which Madame Gadske will also sing. Mr. Clark will depart for the West as soon as he has completed his engagements in the East and middle West.

Here are some recent notices of his singing:

Mr. Clark sang Elijah in magnificent voice. His work was that of an artist.—Duluth News-Tribune, December 29, 1899.

The larger portion of the solo work fell upon Mr. Clark. He is a young man of magnificent promise, having a voice that is natu-

ally superb and that has been finely developed, and his work gives evidence of a highly artistic temperament. He ranks with the leaders in oratorio to-day, although he has been before the public but a comparatively short time. In Chicago, his home city, great things have been predicted for this gifted young basso, and Duluth will agree with his admirers there. He has an easy manner, his voice is flexible and its range is wide. He was particularly fine in the recitatives, where Elijah mocks the priests of Baal, who are calling in vain upon their gods to burn the sacrifice, and in the aria, "Lord God of Abraham," also when Elijah calls upon his own God to send fire that the people may know that He is the true God. The aria "It Is Enough, O Lord," was beautifully sung, as also "O Lord, I Have Labored in Vain." These last named exhibited Mr. Clark's voice in the pianissimo, and he sustained the soft tones as evenly and smoothly as he did the heavier ones.—Duluth Evening Herald, December 29, 1899.

The recital of Frank King Clark under the auspices of the Philharmonic Club at the Philharmonic Hall this morning was in every way a complete success. His coming was an event anticipated with considerable pleasure, and so much had been heard of him and his voice that local music circles were eager for an opportunity to hear him. That came this morning and will long be treasured in memory's vaults as an event of moment.

Mr. Clark has a bass voice of immense proportions, which is trained to a point where he can control it perfectly. In light music he was more than delightful, though his best efforts were with the classic arias. The Ambroise Thomas aria from "Le Cid" was given with splendid effect, and by the more cultured musicians was considered his best song. But it is hardly fair to discriminate, for, from an artistic standpoint as well as from that of the untutored, every number on the program as well as the encores possessed a high order of merit. There is nothing stagey or theatrical about Mr. Clark.—Nashville Banner, January 10, 1900.

In Philharmonic Hall yesterday morning the Frank King Clark recital took place, and it is the highest praise to say it is the best of the Philharmonic season to date. Socially, it was a brilliant success.

To a rarely beautiful voice he unites the cultivation of a true musician. His voice is very big and of remarkable range, and he uses it with the ease and freedom that are the outcome of intelligence and of good method. He is a thorough American, has already won a reputation which accords him a high place among the singers of the day, though his public life is of but recent beginning. The first song on the program was sung with a smooth legato and faultless phrasing, which marked all his after work. "Escoute d'Jeannette" was given with lightness and delicacy totally unexpected in so big a voice. Indeed, in mezzo-voice singing, so delightful and so rare, Mr. Clark excels.

The pièce de résistance of the morning was Ambroise Thomas' "Le Tambour Major," from "Le Cid." It requires much flexibility, and Mr. Clark carries his voice through the difficult runs with ease.

While the audience enjoyed the German and French songs, they displayed even more enthusiasm over the English ones that followed. His interpretation was noticeably beautiful. The climax of the program was Schumann's "Two Grenadiers," and Mr. Clark sang it with dramatic fire and expression.—Nashville American, January 11, 1900.

Myron W. Whitney, Jr.

"The Messiah" was given in Boston the Sunday before Christmas by the Handel and Haydn Society, of that city, and Myron W. Whitney, Jr., was one of the soloists. The Boston newspapers thus comment upon his singing:

Mr. Whitney well sustained the fine impression he made at his recent song recital, singing with easy freedom, perfect tunefulness, good taste and artistic intelligence. Especially admirable were his reading and performance of "Why Do the Nations Rage?" the exacting bravura passages being given with exceptional fluency and clearness, and without a break in the breathing.—The Herald.

He sang well, especially in "Why Do the Nations?" in which noble tune his roulades were worthy of any celebrated master of colorature.—The Journal.

The chief solo triumph was won by young Myron W. Whitney. "As the cock crows, the young ones learn," says the old English proverb, and in this wonderful family of singers there is an eminent vocal brother and a father who still sings gloriously. The young basso has a commendably clear enunciation, phrases finely, is easy and unblurred even in the most brilliant roulades; no wonder that, under these circumstances "Why Do the Nations?" became the chief solo of the evening.—The Advertiser.

The solo work of Myron W. Whitney, Jr., was naturally the centre of great interest. In his difficult opening, where the old maestro has seemed to fairly revel in shaking "the heavens, the earth, the sea and the dry land," Mr. Whitney was often reminiscent, and this is high praise of a voice which has for many years won laurels with these self-same words. The older singer must have taken a more than parental delight in the pronounced compliment paid the son at the close of his spirited and accurate rendition of the "raging of the nations, so furiously together."

Music in St. Paul.

ST. PAUL OFFICE THE NEW YORK MUSICAL COURIER, (THE PORTLAND, JANUARY 4, 1900.)

THE next musical treat that the city will have is the Thomas Orchestra, on January 22, at the People's Church.

* * *

On Tuesday evening, January 9, Louis C. Elson, of Boston, will lecture on "Scotch History and Songs;" January 12, on the "Story of German Music;" January 15, on the "History of National Music."

* * *

The Danz Symphony Orchestra, which has been giving fortnightly concerts in Minneapolis, will inaugurate a series of five concerts in St. Paul, Sunday afternoons, commencing January 21.

* * *

The joint recital given at Mozart Hall on Wednesday evening by Lewis Shawe, baritone, and Claude Madden, violinist, was one of great merit. Mr. Shawe opened the program with a group of five German songs, and demonstrated at once his authority in the interpretation of that language. Mr. Shawe has a fine voice of great range and purity. His enunciation is distinct and he understands the art of expression. Claude Madden is a violinist of much personal magnetism, and in his encore number of "Cavatina," stirred his audience to enthusiasm. Last evening he appeared in a triple role of violinist, composer and accompanist.

The third number presented a group of four German songs by Mr. Madden, as composer and accompanist. Mr. Shawe gave them a masterly rendition.

"Slavesches Wiegenlied," by Mr. Madden and Wieniawski, were played with a brilliant and sure technic, the bowing a marvel of delicacy and strength. Mr. Shawe closed the program with another group of songs. The recital was an excellent one.

The St. Paul Arions held high carnival in Mozart Hall last evening, to celebrate the twenty-fourth anniversary of the organization. They were ably assisted in their musical program by their brother chors, Concordia and Mozart vereins. The Arion Orchestra opened the program, and was followed by the Concordia Männerchor, under the direction of L. W. Lamsen, director and chor receiving a hearty recall.

Miss Anna Grode, soprano, always a favorite with St. Paul audiences, received a flattering encore after her solo, "For All Eternity," and responded with Mascagni's "Ave Maria." Mrs. Milch accompanied in her usual competent manner.

Claud Madden directed his Mozart Männerchor, and brought out the beauties of "Dort liegt die Heimath mir am Rhein," in solo, quartet and chorus.

The Arion Männerchor, under the direction of John Grode, has the largest membership and a well balanced chorus. The casual observer cannot but notice the interest manifested in these German singing societies, and the spirit of the Fatherland inherent in the race. The three societies number over 100, and are a credit to any city. The house and boxes were well filled, and the Arions have marked an epoch for themselves. Much credit is due to Mr. Grode, the director and indefatigable worker of the club.

GERTRUDE SANS SOUL.

An Explanation.

Some little time ago the New York dailies printed the announcement of the marriage of "Edward H. Colell, the well-known piano man." Letters from musicians congratulating him on the event have been reaching Mr. Colell ever since.

The Edward H. Colell who was married is a distant cousin of the popular E. H. Colell, manager of Wissner Hall, Brooklyn.

... THE ... GUILMANT ORGAN SCHOOL.

ALEXANDRE GUILMANT, President.

WILLIAM C. CARL, Musical Director.

"A THOROUGH EDUCATION FOR THE ORGANIST."

For circular and full information address

THE GUILMANT ORGAN SCHOOL,

COPYRIGHT.

34 West 12th Street, NEW YORK.

The Most Comprehensive Text Book

IS THE WORK BY
JOHN W. TUFTS,
ENTITLED

on PIANO TECHNIC and
on INTERPRETATIVE
READING and the STUDY
of PHRASING

**Technic and Notation
As Applied to the Pianoforte.**

It treats upon these subjects in their entirety
and the illustrations are apt, clear and to the point.

Price, \$1.25.

Published by . . .

CLAYTON F. SUMMY CO.,

220 Wabash Ave., CHICAGO.



CHICAGO OFFICE THE MUSICAL COURIER, 224 Wabash Avenue, January 15, 1900.

[Continued from last issue.]

IN no profession is the tendency to change so obvious as in that known as the musical. The swift entrances, the brief sojourns and the prestissimo exits of those appearing upon its stage require that one should be ever on the alert to keep pace with them. The trouble usually with the newcomer is that the "pro and con." are not sufficiently weighed. Chicago is looked at from afar as a "new place," "a capital place" for the practice of any pursuit, reputable or otherwise, and the newcomer, with the assurance of seemingly constitutional self-conceit, dares all difficulties, and occasionally succeeds in demolishing every obstacle.

The number of new people who have come prominently before the public is almost incredible of belief. The past year was especially prolific in its showing of new names. While in most instances the people had been actually resident here, but comparatively little had been heard of them. It is as though the older, conservative members of the profession had been relegated to the background, and the newer, more progressive, more plunging had taken the places left vacant.

The changes in the profession were never more noticeable than during the past few years. Many of the names that were in the ascendant three years ago are to-day numbered with the residents of other cities. Take one of the most prominent artists of which Chicago ever boasted, Genevra Johnstone-Bishop. Ill-health forced her to abjure Chicago and to find a home in a more congenial climate, and in Los Angeles we hear of her making a big name as a teacher. In California she has been restored to health and is singing as superbly as ever. Mrs. Bishop has been engaged for a series of concerts in Honolulu, and has lately fulfilled several important oratorio dates, among them "The Messiah" and "The Creation." After the winter season in Los Angeles Mrs. Bishop will sail for Europe with ten of her pupils, where she will be at the head of a vocal school, not returning to America until December, 1900.

Katharine Fisk, the contralto, once the most sought after singer of her class in Chicago, has now made a home in New York, and makes all too infrequent appearances West. There is a chance of hearing her this season when she fulfills her St. Louis engagement, but in every sense she is now an Eastern artist.

Max Bendix, too, has left the Western territory to make new conquests in New York, and has announced his intention of opening a studio in the city of musical culture which possesses no orchestra. And possibly herein lies Bendix's reason for making his home there.

Never in its history was such an impetus given to the

generalizing of musical culture and the popularizing of musical art as when the culmination of C. C. Curtiss' dream of a musical centralization gave to Chicago its Fine Arts Building and the Studebaker Hall. A diversity of opinion may exist as to whether this focussing of musical interests is conducive in a general way to the improvements of musical conditions, but everyone will concede that in this particular instance only beneficial in the extreme has the result proven.

Here in the Fine Arts Building musicians from all parts of the great city have found a central spot, a location ideal in its conception, splendid in its achievement and grand and noble in its influence. Musicians long had needed somewhere to foregather. C. C. Curtiss recognized the need, planned and labored, threw aside the prejudices which made other musical centres in Chicago, until he had created his Fine Arts Building and founded a new pivot spot, around which future musical developments would be forced to seek place. His was the enterprise that gave to musical Chicago its handsomest temple of music in the Studebaker Hall, and later fortunate in an association with Henry Savage, the Sir Augustus Harris of the United States, made permanent opera in English not only a possibility, but a remarkable popular success. What a vast number of previous attempts had been made to do this—attempts of days facing assured failure if too long persisted.

But the Savage Opera Company, brought at the suggestion of Kirby Chamberlain Pardee to the Studebaker Hall in the Fine Arts Building, scored instant success on its first night, and since week after week has witnessed increasing and more noticeable popularity. Light operas filled every seat for months, and now grand opera makes "standing room only" at a premium for nearly every performance. The people of Chicago, not the moneyed tens, but the thousands to whom a concert or an opera means some self-denial and restraint, hungered for opera at a price within the limits of slender pockets. This the Savage Opera Company, in association with Mr. Curtiss, has provided. Their success has been a marvel, but there are none to say it has not been richly deserved.

In no society is progress so apparent as in the Amateur Musical Club, famed for several seasons past for the very mediocre quality of the music given at the regular concerts and fortnightly meetings. Under the presidency of Miss Lapham the change for the better was immediate, and now the middle of the season finds us giving the palm of precedence to the Amateur Musical Club for its general high tone of program arrangement and for excellence in interpretation.

The last three programs were among the most entertaining, the club having secured the co-operation of local and visiting artists at the regular meetings.

The "Artists'" concert Tuesday afternoon was a notably

musicianly affair, as it enlisted the services of two accomplished soloists, Miss Gertrude Judd and Leopold Kramer, in the following program:

Allegro, from Sonate, op. 24.....	Beethoven
For violin and piano.	
Vilanelle	Wekerlin
Les Filles de Cadix.....	Delibes
Elégie	Massenet
Petites Roses.....	Cesek
Andante Cantabile.....	Sgambati
Wiegenlied	Něsvera
Valse	Tschaikowsky
Scene and aria, Figaro.....	Mozart
Solvej's Lied.....	Grieg
Spring	Henschel
Albumblatt	Wagner
Madrigale	Simonetti
Mazourka	Zarzycki
Marie	Franz
Die Trauernde (Swäbisch).....	Franz
Lieber Schatz sei wieder gut mir.....	Franz
Vorabend	Cornelius

The qualities most appealing to us in Miss Judd's singing, which is remarkable for its ease and naturalness, are excellent phrasing, a fascinating pianissimo, making each note clear as a bell, and a clear enunciation, whether in German, French or English. The Mozart Aria she sang delightfully. She was recalled several times, but refused an encore. The only fault, if fault it be, was the selection of songs as a finish to the program. It was no doubt fittingly appropriate as regards sentiment and words, but new and inexperienced singers often err in their program making, and Miss Judd in selecting "Vorabend," of Cornelius, while doubtless right from the artistic standpoint, is undoubtedly wrong from a public point of view.

Audiences, amateur or otherwise, want to disperse amid enthusiasm and not as if coming from a solemn ritual. Beyond this error of judgment there remains only praise for one of the most cultured singers that ever found a home in Chicago.

Leopold Kramer, the violinist, appeared to better advantage than ever before, and gave excellent evidence of his mastery of the technicalities of the instrument. Mr. Kramer is always a cold player, but the numbers he played were all calculated to display finger dexterity rather than temperament, so that Kramer was in his element. To me one of the most interesting performances was that of Mrs. Edwin Lapham, who, failing the appearance by reason of illness of the two accompanists engaged to assist, accompanied the entire program. The work done by Mrs. Lapham was perfect. No other word describes the support accorded the artists by the president of the club.

No more interesting news is ever received at this office than that relating to the success of the American girl in Europe. The latest to be heard from is Maud Powell, whose playing in Manchester called forth extraordinary paeans of praise. This is all the more gratifying as Miss Powell never forgets or neglects to acknowledge that it is to William Lewis, the veteran violinist, that she owes so much of her success. Lewis, the Chicago teacher, has therefore the knowledge that of all American instrumentalists his pupil is the most thoroughly accepted in England and Europe generally, as Miss Powell has played in the classical concerts of Berlin and has been given an invitation to play at Vienna. An honor but very rarely accorded to a woman violinist is a Vienna appearance.

And to William Lewis, who gave her seven years' tuition, who developed the musical ear and training, is in most part the success owed. One such pupil would suffice for most teachers, but Mr. Lewis has another destined to be one of the greatest violinists of the country.

Miss Grace Ensminger is astonishing the critics and musicians of the city by her remarkable playing, which, under the direction of Mr. Lewis, has attained a degree of artistic proficiency absolutely surprising.

Miss Ensminger has fulfilled numerous private engagements recently and has been pronounced the coming violinist. Her performance of the Tchaikowsky Concerto

MARY
MANSFIELD,
SOPRANO.
Address: THE WOLFSOHN MUSICAL BUREAU,
131 East 17th St., New York.

Three Songs by Edward MacDowell.
Complete, 75 cents.

Op. 58. No. 1. Constancy. No. 2. Sunrise. No. 3. Merry Maiden Spring.

ARTHUR P. SCHMIDT,
Boston: 146 Boylston St. New York: 136 Fifth Avenue.

JOACHIM VIOLIN SCHOOL,
CARNegie HALL, NEW YORK.

Conducted by
Miss GERALDINE MORGAN.

Only school in America
authorized by Prof. Dr. Joachim to teach his method.

(CLEMENTINE)
DE VERE
Season 1899-1900
WITH MAURICE GRAU OPERA COMPANY.
For Concerts and Oratorios address:
HENRY WOLFSOHN'S MUSICAL BUREAU, 131 East 17th Street,
or "THE DUNMORE," 230 West 42d Street,
NEW YORK.

Dr. PAUL KLENGEL,
Conductor GERMAN LIEDERKRANZ,
Coaching in OPERA and ORATORIO,
Interpretation of GERMAN LIPDER,
HARMONY and COUNTERPOINT.
Address: 618 Lexington Avenue, New York.

IDA SIMMONS,
PIANIST.
Address: VICTOR THRANE, Decker Building, New York.

EDMUND J. MYER,
VOCAL INSTRUCTION,
33 East 23d Street, NEW YORK.

has elicited much enthusiasm. In her performance of this difficult work she shows technic and style really extraordinary, and which in a great public favorite might be expected, but which in a girl of twenty is little short of marvelous. So it seems that Mr. Lewis will have the experience of turning out two artists of very rare excellence.

From another most interesting American girl comes a chatty letter describing life in Paris and study with Moszkowski. The young pianist, Celeste Nellis, who left Chicago three years ago to further her musical education in Berlin under Barth, has now removed to the French capital, continuing to find her greatest pleasure in the piano under the direction of Moszkowski. Miss Nellis is remembered by us as one of the really talented girls of the Sherwood class, and one who gave exceptional promise for future glory. Reports from Europe indicate that confidence in Celeste Nellis' ability was not misplaced, and that her return to America next July will find her a full fledged artist. She may be well proud of her musical record while in Chicago, and will find herself among friends who remember her as not only a pianist of unusual gifts, but as a girl of rarely amiable and lovable disposition. Accompanying this gifted little pianist is another accomplished member of the family, whose "Letters from an American Girl Abroad" make most interesting reading, and which are published in book form at Topeka, Kan., the birthplace and home of the Nellis sisters.

* * *

Rumors of retirement are manifold. Axes are out and heads are reported to be well on to the scaffold, only this time the heads belong to the superiors, not to the subordinates. If the stories ever become public, what a lot of secrets will be exposed.

* * *

From the Journal:

"Apollo Club Concert—The advance sale of tickets for the third concert this season by the Apollo Musical Club, February 26, which began last week, holds forth favorable indications that the high water mark in attendance exhibited at the recent "Messiah" performance will be duplicated. In view of the fact that this organization is mainly concerned in the welfare and elevation of the musical standards in this city, these assurances are especially gratifying. The association is in excellent condition, and, financially, stands upon a sounder basis than in years. It is also fair to say that under the direction of Harrison M. Wild, the club has exhibited marked progress from an artistic standpoint. The third concert promises a number of novelties in presenting part songs. The soloists introduced will be David Bispham, baritone, and Leopold Kramer, violinist. The rehearsals for this concert are now in progress, and the choral effects promise to be especially brilliant."

Strange to say, it remained for an inexperienced, progressive young man from Missouri to demonstrate to our cultivated Chicagoans, in the short period of two years, that it was possible to run a successful musical agency outside of New York on solid business principles. This has been tried time after time by men with the advantage of years of experience, only to result, without exception, in the most dismal failures, thereby shattering the confidence of the musical public in the integrity and ability of a manager.

It has been said by every interested artist, after their unfortunate experiences, that it was impossible for an honest manager to live in Chicago; therefore, it is a most remarkable talent which is displayed by our clever young manager, Frank S. Hannah, in the manner in which he has established himself as our leading director of musical artists. That there are exceptions to all rules has been completely demonstrated, as Mr. Hannah, now in his second season, not only finds his business lucrative, but enjoys the respect and confidence of the leading musicians of Chicago, more especially those under his direct control.

Space forbids a complete résumé of the business done through this agency up to the present time.

As a result of his success, Mr. Hannah has seen fit to enlarge his business and take in a partner, as I recorded recently in these columns, and now the following announcement has been sent around:

"I take especial pleasure in announcing that Mr. George Hamlin, so well and favorably known as a singer, not only in Chicago, but also throughout the country, is now associated with me in the selection of and arranging with the best artists for salon recitals and musicales. Mr. Hamlin's large experience, his recognized abilities and acquaintance and association with the best talent, gives assurance of our ability to present artists of the highest excellence, both vocal and instrumental. We shall be glad to advise any who are desirous of furnishing musical entertainments as to the best talent obtainable, either among high-class American musicians or foreign artists who may be in this country from time to time. We shall always be thoroughly in touch with these people, and information regarding them will be furnished on request. We shall be pleased to book any available artists who may be desired. Yours very truly,

FRANK S. HANNAH."

One hardly knows which to congratulate the more—Hamlin for the acumen for selecting the concert direction business as the one offering most display for his special business gifts, or Hannah for his prowess in securing Hamlin for a partner. Anyhow, the new combination is already firmly established in the public mind, and the public will bestow its patronage, while its confidence is respected by this excellent team—Hannah and Hamlin.

* * *

An accompanist recently returning to the concert field is Mrs. Bertha S. Titus, one of Chicago's most talented women. For some time past Mrs. Titus has been devoting her time to lecturing, her topic being entitled "Notes on Hawaii." But several of our prominent artists having heard of Mrs. Titus' return to Chicago, have prevailed on her to divide her labors and bestow some time on the art of which in former years she was a past mistress. It is not unlikely, therefore, that she will again essay the accompaniment work.

* * *

The *Daily News* of Chillicothe (Ohio) contains an article pertaining to Edward Meek, the singing teacher, whose studio is in the Fine Arts Building. With the assistance of his pupil, Miss McKee, a concert was given by Mr. Meek at the Elks' Hall, Chillicothe, and from all accounts, was one of the most pleasing events of its kind. Commenting upon the program, the *Daily News* says:

The song recital which was given last evening at Elks' Hall by

Edward Meek, assisted by Miss Mary Ella McKee, was an artistic event of striking importance and was heartily enjoyed by a large audience, representing the culture and musical appreciation of the city. Mr. Meek's fine baritone voice has grown in richness and depth and his interpretation of his several numbers last evening was delightful in the extreme.

The opening group of English songs which he sang showed the varied range of his capabilities. All were rendered with rare artistic taste and discrimination. It was probably in the group of German songs by Franz and Schubert, and in Schumann's "Two Grenadiers," however, that Mr. Meek pleased the most, and the latter was so enthusiastically received that he was forced to respond with Tosti's "Beauty's Eyes." His rendition of Schubert's "Erlkoenig" was superb, and evinced the years of careful study which he has expended upon this most difficult of compositions.

Miss McKee made her first public appearance in Chillicothe last night, although she has been previously heard in sacred solos and at musicales. Her voice is a high, clear, lyric soprano of most flexible quality, and her entrance was marked by an outburst of friendly applause, betokening that the audience was "en rapport" and prepared to be pleased with whatever she might undertake to do.

Her selections were beautiful in themselves, and she sang them charmingly.

The program closed with the duet arrangement of "O, That We Two Were Maying" (Henschel), sung admirably by Miss McKee and Mr. Meek.

A recital comprising the compositions of Haydn and Mozart will be given next Saturday under the auspices of the American Conservatory at Kimball Hall. A string quartet by Haydn will be played, under the direction of Jan Van Oordt. Mme. Ragna Linné and Holmes Cowper will sing.

These classic recitals of the American Conservatory are becoming each week of more importance. One which will long be remembered by those who heard it was the program devoted to Bach and interpreted by Mrs. Gertrude Hogan Murdough and some of her colleagues on the conservatory faculty. Mr. Hattstaedt has this season surpassed himself and given weekly concerts of such quality that not only students, but the public regard them as most attractive events.

* * *

Quite a busy appearance does the handsome new Cable Building present now that it is occupied and as it looms proudly skyward. Excellently designed in every particular, most commodious, and its offices and studios bright, cheery and extraordinarily light, it is easy to understand the rapidity with which its vacant offices and studios are finding occupants.

* * *

Arthur Friedheim, the pianist, who is now a member of the Chicago Musical College faculty, played in Philadelphia last Monday evening. He scored another great success.

Some of the best classic programs given are those by the Heinze Trio. The clever artists comprised in the Heinze organization are among the foremost of the city, and Mr. Heinze is making several important dates in the cities of the Middle States. Speaking of Heinze brings to mind his clever pupils, who have been receiving the greatest encouragement from local clubs. The latest recruit to the concert platform from the Heinze studio is Miss Marie Meyer, who played a charming program at the Woodlawn matinee musicale.

Among the events of this afternoon was the Liebling Amateur Club meeting.

Ada Markland Sheffield is rapidly winning a position as one of the leading sopranos of the city. She is engaged to

JOS. S. BAERNSTEIN,
THE GREAT AMERICAN BASSO.
EXCLUSIVE MANAGEMENT
A. WILLIAMS FISHER,
36 EAST 32d STREET,
NEW YORK CITY.

MME.

EVTA KILESKE
DRAMATIC SOPRANO.

..... Oratorios a specialty.

Management of

VICTOR THRANE,

Decker Building,
NEW YORK.**MR. VICTOR THRANE**HAS THE HONOR
TO ANNOUNCE

MISS LEONORA

ENGAGED AS SOLOIST

BY THE

NEW YORK PHILHARMONIC ORCHESTRA,
BOSTON SYMPHONY ORCHESTRA,CHICAGO " "
PITTSBURG " "
CINCINNATI " "
ST. LOUIS " "

J. V. DOTTSCALK, Representative.

JACKSON

THE AMERICAN VIOLINISTE.

Address: 33 Union Square, W.,
NEW YORK.

1899

1900

RIVE-KING

America's Famous Pianist.

RECITAL TOUR,
November to March,

UNITED STATES AND CANADA.

For Dates and Terms apply to . .

GEORGE W. COLBY, 10 East 14th St., NEW YORK.

WISSNER PIANO USED.

sing at Elgin January 9 with the Heinze Trio. January 13 Mrs. Sheffield sings at the Royal Arcanum Lodge, January 25 at the Fortnightly Club, January 27 at the Oakland Culture Club, and January 30 in "The Messiah" at Highland Park.

This musical little suburb is having many good recitals and concerts. The latest event was very interesting, and brought forward a new contralto, Mrs. Retta Johnstone Shank, who made a decided hit.

Private musicales are more in favor this season than for several years past. The young artist who has obtained most recognition and whose services have been most in demand is Miss Gertrude Judd. She is engaged to appear at three important functions next Monday. These are at the houses of Mrs. Cyrus McCormick, Mrs. Hunt and Mrs. Gorton. Miss Judd is the most successful newcomer of the year.

WILLIAM H. SHERWOOD.

One of the most successful tours of the season has just closed, and William H. Sherwood, one of the stars of the musical world, is rejoicing over the enthusiastic comments on his playing. A few of the hundreds of notices he received are here appended:

DETROIT.

William H. Sherwood scored the success of the convention and enthusiasm waxed long and warm. Mr. Sherwood is undoubtedly recognized as the representative American pianist, and deservedly so. The rendition of the second movement of the Schumann Fantaisie was one of the most stupendous and impressive interpretations imaginable. The Liszt "Mephisto Valse" was a fitting close. The ease with which the immense technicalities were treated, the coloring, the fancifully gnome-like caprices were vividly portrayed. The effect was piquant, bizarre, uncannily, startlingly suggestive.—Detroit Free Press, July 1, 1897.

ST. PAUL.

Whose mastery of the instrument is conceded by the best foreign critics—an unreserved enthusiasm which he could only arrest with a less elaborate solo. (With Chicago Symphony Orchestra.)—St. Paul Pioneer Press, November 8, 1899.

St. Paul music lovers have seldom listened to anything better in instrumental music than Weber-Liszt's "Polonaise Brillante" and Liszt's "Hungarian Fantaisie," played by William H. Sherwood, with accompaniment of Chicago Symphony Orchestra. * * * He was obliged to respond to encores after each number and even then the audience was barely satisfied.—St. Paul Globe, November 12, 1899.

MINNEAPOLIS.

William H. Sherwood is far and away the best pianist in America. He possesses a prodigious technic and is endowed by nature with a temperament which enables him to conceive vividly and to portray adequately.—Minneapolis Tribune, November, 1899.

(With Chicago Symphony Orchestra.) A most enjoyable affair. * * * That the immense audience appreciated it was evident, for the encores stretched it from ten numbers to twenty-two. * * * The greatest treats of the evening were given by William H. Sherwood and the orchestra. * * * His beautiful playing fully deserved the warm welcome accorded it.—Minneapolis Times, November 12, 1899.

DULUTH.

Barring —, William H. Sherwood is probably the most wonderful pianist who has ever visited Duluth.—Duluth, Minn., Evening Herald, November 9, 1899.

William H. Sherwood, a pianist of whom America has good cause to be proud, electrified the audience with his enormous technic and bursts of virtuoso power. * * * Mr. Sherwood's reading—more satisfactory, in many spots, than any other we have heard.—Duluth, Minn., News-Tribune, November 9, 1899.

Mr. Sherwood has immensely gained in breadth and dignity, and what he does is scholarly to the last degree.—Nashville, Tenn., Courier.

It is doubtful if there is a solo pianist before the public to-day who is his equal.—Grand Rapids, Mich., Herald, December 24, 1899.

The audience made a veritable lion out of Mr. Sherwood, the pianist. From his opening Saint-Saëns concerto to his Weber-Liszt "Polonaise Brillante," he was accorded a constant ovation.—St. Louis Post-Dispatch, November 2, 1899.

William H. Sherwood, the great pianist, was accorded a perfect ovation upon his appearance. Greater tributes of popular esteem awaited him, however, at the close of his numbers.—Arkansas Gazette, Little Rock, November 29, 1899.

There is that in Mr. Sherwood's playing that stamps him a great artist. His conception of the Beethoven Sonata was broad, grand and noble. Where Joseffy dazzled the listener, this man called forth sincere thought.—Cincinnati Enquirer.

His wonderful technic, his variety of tones, having vigor, delicacy or clear softness at will, are at his command, while in brilliancy of style and scholarly interpretation he has probably no superior.—Fort Wayne, Ind., Journal, October 31, 1899.

There is emphatically no greater artist before the public to-day than Mr. Sherwood. His colossal wrist technic and his titanic mastery over the most difficult phases of pianism were most valuable object lessons to such students of the piano as may have been present.—Daily Courier, Jacksonville, Ill., November, 1899.

The time is apparently near at hand when the musical fraternity of Milwaukee and Chicago will be on very close visiting terms. The latest artist to devote a day to the Wisconsin city is W. H. Neidlinger, whose time every Saturday is already disposed of to a large class of pupils.

Anthony Stankowitch has resolved to devote his time to private teaching, and has opened a studio at 728 Fine Arts Building. As a progressive musician Mr. Stankowitch is among the best known, and his new venture should be attended with much success.

If all musicians could be as disinterested as I. H. Kowalski there would be fewer confusions in the profession. At a recent recital at Terre Haute Mr. Kowalski included a number of Neidlinger's compositions, among them being the new group just published by the Clayton F. Summy Company. The group entitled "Song Thoughts" was evidently well sung (as is to be expected from a Kowalski pupil), as the immediate outcome was an order for a dozen copies from members of the audience. And, by the way, I hear that no less than seven hundred copies of "To Victory," the great sacred song by Neidlinger, were sold during the month of December.

* * *

While on the subject of compositions one may well call attention to the remarkable set of Octave Studies to which William H. Sherwood has written critical notes and explanatory remarks. The studies are those of Theodor Kullak applied to the modern methods of piano playing and technical training. These studies are almost a necessity in the education of a pianist, and should be found in every student's daily itinerary of practice.

With such a thoroughly explanatory guide as Mr. Sherwood places before us in these octave studies it is impossible for a player to go the wrong way, and if a work such as this were of general use there would no longer be so many complaints of slovenly chord and octave playing.

The book is in general use in the Sherwood Music School, and the performances from pupils here amply testify to the extraordinary usefulness of the work. The Sherwood school is one of the recognized centres of the country for a musical education, and many are the visitors from all over the States studying here, not only with Mr. Sherwood, but with other members of his very strong faculty. In this faculty there is one who has a positive genius for inculcating the right methods with children and in such a way as to relieve every trace of tedium and make music study a dream and a delight. I allude to Julia Carruthers, whose

wonderful powers for the teaching of children have made her a unique character in the profession.

In her normal work, as the teacher for teachers, for those teachers who have to instruct both beginners and advanced pupils, she is acknowledged unrivaled. Her work to me is most intensely interesting, and one which teachers can watch and learn from with the greatest benefit to themselves. Miss Carruthers is at once a guide and a mainstay, and while her method may not be as quick as some, it is the sure and lasting method which reveals the beauties of art.

* * *

Mrs. Burton Hanson gave two of her delightful musicales this week, when the assisting artists were Miss Helen Buckley, Allen Spencer and Miss Margaret Cameron. The last named makes too few public appearances, her playing being mostly private engagements, but there are few more cultivated pianists than this young artist, who, as teacher and performer, is recognized as an authority in the piano world. A musicale of much interest to those assembled was that given by Mrs. Luella Clark Emery at her residence. Mrs. Emery had the assistance of Mme. Natalie Cones, soprano.

Among the number of teachers who have found teaching at their own residences a profitable employment, none can point to greater success than Helen Lester Jordan, the vocal teacher. In connection with her school she has now opened a piano department, where both beginners and advanced students are received.

From Springfield (Ill.) my correspondent sends me the following:

The history of choral music in Springfield, Ill., has been a varied one. Several choral societies have been formed at different times, but all have disbanded after a longer or shorter career, and prior to the organization of the present Springfield Choral Union, the city was without such an organization for a period of three years. In the latter part of last year a number of ladies and gentlemen who were interested in choral work decided to make another attempt to maintain such a society, and on December 27, 1898, the present organization was effected. The season of 1898-9 was a very successful one, both from a musical and a financial standpoint. The interpretation of the popular oratorio, "The Prodigal Son," by Sir Arthur Sullivan, given under the able direction of Prof. Louis Lehmann, at the end of the season, being a conspicuous success. The Choral Union is at present engaged upon Mendelssohn's "Hymn of Praise," to be presented in April next. This society numbers 100 voices, and comprises some of the best available talent in Springfield.

The Springfield Opera Club, a new organization, composed of eighty voices, is rehearsing "The Musketeers," comic opera, by Louis Varney, to be presented at the opera house in February next. Prof. Arthur Ingham, the talented organist of St. Paul's Cathedral, was engaged as musical director, and continued the work with marked success, until pressure of professional engagements compelled him to resign. The stage manager, J. Judson, is at present acting as musical director.

The Chicago Symphony Orchestra recently gave an admirable concert in the opera house; the artists who accompanied the orchestra being W. H. Sherwood, Mme. Ragna Linné and Heinrich Meyn. The Max Bendix Concert Company is to appear on January 22, and the Redpath Company on March 21 next.

At St. Paul's Pro-Cathedral Prof. Arthur Ingham, the English organist, has been creating quite a furore by his admirable organ recitals given every Sunday after evensong. Mr. Ingham not only gives his listeners an op-

WM. H. **RIEGER,**
TENOR.

For Terms, Dates, &c., address 18 East 22d St., NEW YORK.



EFFIE STEWART,
DRAMATIC SOPRANO.

Vocal French Diction a specialty.

Concert, Oratorio and Song Recitals.

Address: 35 West 11th St., NEW YORK.

ELIZABETH LEONARD,
CONTRALTO.

REMINGTON SQUIRE,

125 East 24th Street, or 158 West 83d Street, NEW YORK.

Mlle. **ALICE VERLET,**
SOPRANO.

Now Singing in

HOLLAND, BELGIUM and FRANCE.

Season 1900-1901—United States.

VAN YORX Tenor,
6 E. 17 St.,
NEW YORK.
Under Management of ARTHUR F. GOODRICH, 118 East 18th Street, NEW YORK CITY.

portunity to judge of his sterling ability as a performer, but he renders a series of programs so selected that it is a résumé of the achievements of the greatest living composers.

Miss T. Katherine Palmer, organist of the Second Presbyterian Church, recently gave an excellent concert in the Odd Fellows' Building, in this city, Liza Lehmann's "In a Persian Garden" being well rendered by Miss Lilian Hull, Miss Laura Fisher, Mr. Sindlinger, of Chicago, and Joseph Spurway. Miss Palmer made an admirable accompanist.

To overcome every obstacle and to accomplish a hitherto impossible task is an achievement of which any man should be justifiably and reasonably proud, and to Charles Beach belongs the honor of taking an orchestral organization of forty-five men over the country with profit and distinction. His orchestra was well paid, and was without exception splendidly received, an idea of which may be judged from the criticisms which follow:

One of the largest audiences that has assembled in the Auditorium this season gathered for the opening event of the lecture course conducted under the auspices of the Memphis Lyceum. It was eminently a social event, and the audience numbered many prominent social leaders. It was pre-eminently a distinguished gathering and an appreciative one.

The inaugural attraction was the Chicago Symphony Orchestra, an organization of national note which, under the skillful direction of Adolph Rosenhecker and the business management of Charles Beach, will win still more merited criticism from the music lovers of the continent.

The Chicago Symphony Orchestra realized all that was promised for it in advance. It is well balanced, the strings being in perfect harmony, with just enough of reeds and brass to temper the tone. The director of an orchestra, to be successful, must be as tyrannical as the Czar of Russia. He must watch every man and hear every note; he must be absolute master of the situation and of his men. Mr. Rosenhecker is all of this. His baton tells the story of faithful training, and his orchestra, instead of presenting a number of skillful performers, presented one perfect instrument, which he played upon last night with the most perfect understanding. The first number showed what the orchestra could do with the great Wagner overtures, giving the overture to "Tannhäuser" as well as it has been heard here in years. The climax was reached in the faultless performance of Grieg's "Peer Gynt" suite, and in the playing the members of the orchestra forgot their fatigues.—Commercial Appeal, Memphis, Tenn.

The Chicago Symphony Orchestra was presented by the Lyceum as the fifth entertainment, and, judging by the responsiveness of the audience, its place in the hearts of Nashville's music-loving public is already assured. The overture to "Tannhäuser" is always a favorite and, being the first number on the program, served to greatly prepossess the audience in favor of what was to come. Mr. Rosenhecker shows a thorough control over his men, and there seems to be a certain responsiveness of sympathy between them that goes far to make up the success of their playing. The last number, "Overture to Robespierre," was perhaps the most difficult thing given outside of the Grieg composition and the "Tannhäuser" and gave scope for nearly every phase of feeling that may be expressed by music. The notes of the "Marseillaise," that greatest of patriotic hymns, rang out through the hall amid a storm of applause that was of itself a tribute to the orchestra.—The Banner, Nashville, Tenn.

FLORENCE FRENCH.

Miss Burt's Demonstrations.

Miss Mary Fidelia Burt, author and exponent of new method of musical stenography and development of the French method of sight singing and ear training of Roussseau-Galin-Paris-Chevé, gave a most successful exhibition last Friday night under the auspices of the Brooklyn Institute. In addition to the usual work of her little pupils, the Institute class, under her direction, took part with good results.

Miss Burt's midwinter classes have just begun. Mondays and Thursdays at 2 p. m. The first four lessons, which are largely explanatory of the method, are always free to the musical public. On Saturday of this week and Wednesday of next week, January 27 and February 3, at 4 o'clock, Miss Burt will give her midwinter exhibitions at her studio, 701-702 Carnegie Hall.

In addition to the work of her three little pupils she will exhibit a class of little children, and also show her new work in rhythmical development in the kindergarten by a class of little kindergarten tots.

Boston Symphony Concerts.

THE pair of concerts given last week at Carnegie Hall by the Boston Symphony Orchestra proved very interesting. A new composer and a new pianist were introduced at the first, and at the second we heard César Franck's D minor Symphony for the first time. The program at the Wednesday afternoon concert was this:

Overture to Hiawatha (M.S. First time).....Goldmark
Concerto for piano, No. 2, in F minor, op. 47.....Schütt
Allegro risoluto (F minor), 3-4.
Andante tranquillo (D flat major), 4-4.
Allegro vivace (F major), 6-8.
Symphonic Suite, Scheherazade, op. 35.....Rimsky-Korsakoff
The Sea and Sindbad's Ship:
Largo e maestoso (E minor), 2-2, 4-4.
Allegro non troppo (E major), 6-4.
The Story of the Calender-Prince: Andantino (B minor), 3-8.
The Story of the Young Prince and the Young Princess:
Andantino quasi Allegretto (G major), 6-8.
Festival at Bagdad—The Sinking of Sindbad's Ship:
Allegro molto e frenetico (E minor), 6-8.
Vivo (E minor), 2-8 (6-16, 3-8).
Allegro (C major, E major), 6-4.

Mr. Goldmark was born here and received the most of his musical education in this city under Dvorák and



LUDWIG BREITNER.

Joseffy at the National Conservatory. In Vienna he studied with Anton Dor and Fuchs for two years. He has had played a piano trio, a sonata for piano and violin, a 'cello romanza and orchestral variations, the latter by Mr. Seidl. "Hiawatha" is the most promising piece of writing we have heard for a long time. This is said without reference to nationality.

The young composer shows the family predilection for rich, Oriental coloring, but, best of all, he has something to say, and say it he does, even to dangerous lengths. His working-out section seems a formal mistake. This overstatement is a fault of Mr. Goldmark's years. Retience and compression are the two factors that make for greatness in the master. The sensuous sweetness of the cantilena in the introduction stamps the work as Goldmarkian. Pregnant force is in the first allegro and the coda is full of power. If this overture is condensed its color and musical strength will lead the critical world to say: "There are now two Goldmarks!"

The Schütt Piano Concerto is weak stuff—after the firm grasp of the Goldmark music. The work is mainly a

gallery of echoes—Grieg, Chopin, Rubinstein, Liszt, Schumann and perhaps Schütt in the easy writing for the solo instrument. The orchestration is noisy, brutal, violent, and the character of the themes trivial. The first figure in the opening movement is worked to death and is cheap in its harmonies. The andante is trite though effective, and the third is vulgar in its conventional brilliancy. Why Schütt should write two concertos is a mystery; but there is no denying that as a very convenient medium for virtuoso display this F minor Concerto has its merits. And it served to bring forward one of the very best piano artists New York has heard in several decades. Ludwig Breitner, coming from Paris, is yet not French in his piano style, though possessing all the elegance, brilliancy and charm of the Gallic school. He is a native of Trieste, has studied in Vienna and with Rubinstein and Liszt. So his methods are eclectic. He never pounds, but draws from his instrument a large, sonorous tone. He is master of all the modern color dynamics, phrases with clearness, has rhythmic mastery and has fleetness of finger, wrists of steel and plenty of fire. His opening attack told the story to the *cognoscenti*. In the nocturne-like middle movement M. Breitner displayed a singing touch, exquisite delicacy in staccato passages and much poetic feeling. One longs to hear him in the Schumann or Chopin E minor Concertos. His success was pronounced, but he modestly refrained from playing an encore. This newcomer is an acquisition to New York musical life. As a chamber music player he has few equals.

The overwhelming breadth, brilliancy, surety in the solos and general massing of colors and delicacy of detail revealed in the Rimsky-Korsakoff Suite demonstrated again that this orchestra is peerless. One is bewildered what to select for special praise. Admirable was the attack; the easy mastery of formidable difficulties, but most admirable was the *ensemble*, the harmonious balance of tone and the dash of the festival music. This Russian composer is a painter first, a musical thinker afterward. But what a brush he swings! How he revels in his technical prowess! Once released from the magic of his spells, sober reflection proves to you that it is not great, noble art, rather a frenzy, a debauch of color and rhythms. What rhythms, rhythms, astounding rhythms! The piece has been played here by Thomas and Paur.

Thursday evening the program was not so well built, despite its novelty. The Moszkowski music sounds pretty on a roof garden, but does not fit into any serious musical scheme. It is shamelessly trivial, indecently reminiscent, and the theme of the variations sadly spoils a beautiful Russian folksong, "The Scarlet Sarafan." Then Schumann-Heink disappointed, and Mme. Rosa Olitzka can hardly be called fair substitute. This was the program as originally announced:

Tragic Overture, op. 81.....Brahms
Aria, Wohl denn! from Titus.....Mozart
(Clarinet obligato by Mr. Selmer.)
Two movements from Suite No. 1, in F major, op. 39.....Moszkowski
Scena, Gerechter Gott! and aria, In seiner Blüthe, from
Rienzi.....Wagner
Symphony in D minor.....Franck
Lento (D minor), 4-4.
Allegro non troppo (D minor), 2-2.
Allegretto (B flat minor), 3-4.
Allegro non troppo (D major), 2-2.

The Franck Symphony is welcome music. The composer is dead but little over ten years, and he bids fair to last. A cunning compound of Brahms and Wagner, plus a powerful personality, but as objectified as that of Brahms, Franck's music is great in a negative way. There is color, fine, even noble, rhythmic life, nobility of ideas, continence in expression, and that inexpressible something which tells us that this man worshipped art, not the passionate fluctuations of his own pulse, nor yet the facile god of the market place. It is cerebral music of a strong mystical bent. Because of this we are often enveloped in a Parsifal atmosphere, and almost hypnotized by certain

CHARLES L. YOUNG.

SUITE:

819-820 Townsend Building,

Broadway and 25th St. NEW YORK CITY.

.....

MANAGER

Distinguished Artists
and Concert Tours.

Miss ANNA E.

OTTEN,

VIOLINISTE.

Exclusive Management

CHAS. L. YOUNG, Townsend Building, New York.

Miss CLARA OTTEN, Pianiste, Pupil of CLARA SCHUMANN.

Ensemble Accompaniments; also Pupils.

Studio: 44 East 51st Street, New York.

E. PRESSON MILLER,

VOICE CULTURE.

METROPOLITAN COLLEGE OF MUSIC,

21 East 14th Street, New York.

M. I. SCHERHEY,

VOCAL INSTRUCTION.

Church—Oratorio—Concert—Opera.

Formerly Director of the Scherhey Musical Conservatory in Berlin

Studio: 779 Lexington Ave., near 61st St., New York.

S. C. BENNETT,

Vocal Instruction.

Method unexcelled for purity of tone production.

Teacher of Mme. GENEVRA JOHNSTONE-BISHOP and other prominent singers.

Studio: 827 Carnegie Hall, NEW YORK.

passages in which a static mobility—kinetic stability is a better phrase—predominates. The worshipper at a particular and peculiar shrine is outlined in this music, the color of which, even at its most brilliant, suggests Puvion de Chavannes. Not that there is lethargy; every bar is filled with life, abounding, strenuous life; but it is head, not sensual, music. The Brahms flavor comes out strongly in the second movement, a beautiful piece of workmanship. With few strong ideas, Franck has built a largely designed composition. An experimenter in form rather than an acceptor of stereotyped moulds. Especially grateful is the last movement. But it was not well received, the Moszkowski and its facile fluting coming in for the genuine enthusiasm of the evening. Olitzka sang the Mozart Aria, as announced, and, instead of the Rienzi number, the familiar Saint-Saëns "Mon Cœur S'ouvre;" but it was more mouth than heart that opened to the sound of this amiable lady's voice. Mr. Gericke conducted both concerts with musical fervor. The next series takes place February 21 and 22.

The Hadley Concert.

AN orchestral and vocal concert, devoted almost entirely to the works of Henry K. Hadley was given at the Waldorf-Astoria Tuesday evening of last week. The audience was large, distinguished, representative and enthusiastic. The program was this:

Vorspiel, Die Meistersinger.....Wagner
Summer { from Symphony No. 2, The Four Seasons.....Hadley
Autumn {
You'll Love Me Yet, from Pippa Passes (Robert Brown-
ing).....Hadley
Sonnets from the Portuguese (Mrs. Browning)—
Nevermore Alone.....Hadley
How Do I Love Thee?.....Hadley
David Bispham.
Andante and Variations, from suite in F.....Moszkowski
Symphony No. 1, Youth and Life.....Hadley
Introduction—Andante maestoso. Allegro con brio.
Andante con moto.
Scherzo—Allegretto giocoso.
Finale—Allegro con moto.
(Played by Anton Seidl in 1897.)

Der Asra (Heine).....Hadley
I Plucked a Quill from Cupid's Wing (Aubrey Boucicault).....Hadley
Sebek Hetep, an Egyptian war song (Whitman).....Hadley
Mr. Bispham.
Intermezzo, from Ballet Suite No. 3.....Hadley
Finale à la Mazourka, from Ballet Suite No. 3.....Hadley

This scheme of music making was too long. The Wagner and Moszkowski might well have been omitted, particularly the former, which only seemed to serve as a preparatory orchestral "warmer." However, the first symphony was the most important piece of writing of the evening and must be first considered. The composer has given us a clue. Here are the ideas he strove to set forth:

"This symphony, which is scored for the customary full orchestra (begun in Italy), was finished in October, 1897. It bears the dedication 'To My Father.' The first movement opens boldly with a theme given out by the trombones, to which immediately succeed a dark, menacing motive by the full orchestra, the first three notes of which, with other material, are afterward used as the principal theme of the finale. The two subjects are heard in imitation and in conjunction with varied instrumentation for some bars when they are interrupted by the trombones sounding a fragment of the first warning motive, and the symphony soon passes to the first subject of the allegro, full of happiness, vitality and ever-increasing energy. The warning motive again appears as the second subject of the allegro, and these two subjects constantly conflict through the movement, the composer designating them as the Good and the Evil motive. These motives are treated with every variety of orchestral and contrapuntal device, as if struggling with each other for supremacy, until a climax is reached and the character of the second theme (warning motive) is changed by appearing for the first time in F major, instead of D minor. A heroic ending is at once indicated. A stretto follows victoriously, the Evil motive sounding (always in the trombones) in the major. The

Good overcomes the Evil, and a brilliant presto brings the movement to a close.

"In the second movement, what may be known as the Fate motive is announced by the strings accompanied by soft chords from the woodwind. Remorse, terror and retribution arising to a passionate climax of despair are depicted. Utter misery and hopeless depression follow in the picture, the death knell finally sounding from the gong. The middle part of this movement introduces a decided contrast to all this, both in treatment and in tone colors. The notes of the Angelus are heard ringing beneath tender harmonies on the muted strings, telling of hope. This grows until the whole orchestra augments the Hope motive. The three notes from the bells continue the same, B, A, D, through thirty-one bars. Later the strings again take up their plaintive prayer, and the harmonies melt almost to a whisper, typifying a spirit of magnanimity and forgiveness. Fate and the bitterness of conscience again assert themselves; however, Hope appears, and the Andante ends as it began, in D minor.

"Irrepressible revelry and abandon fill the third movement (Scherzo). The youth, roused from his melancholy, joins a band of pleasure-seeking students. Merriment and hilarity continue through the movement, as told by the humorous treatment of the strings to which are given, among other things, a short fugue. The music grows softer and softer, as the revelers disperse, and fragments of the original subject, heard as in the distance, end the movement.

"The finale is the heroic movement of the symphony, and it overflows with strength and vigor, as if new resolutions and new ambitions are felt. The second subject has a suggestion of love, and the movement is in the sonata form consistently and thoroughly worked out. Toward the end the old subject of darkness and evil is heard for the last time, its influence gradually weakening until it is overcome. Bits of the Heroic motive form a fitting coda to the work."

This ambitious program is only partially fulfilled. Mr. Hadley has fluency, grace in expression, a good sense of color, orchestral technic and a sound knowledge of his art on the purely scientific side. He scores with surprising taste, if not unfaltering judgment, and is never at a loss for a word. But the ideas are not always his. He has felt Wagner to his very centre, and after Wagner, Grieg. This leaning on at least one great model is as it should be, for Mr. Hadley is quite young. We learn that he is professor of music at Garden City School, and has studied in Vienna. He has all the faults, and also all the plausibility of youth. The complicated patterns of the symphony, or symphonic poems, he essays to weave without fear, and his very fearlessness carries him over some slippery spots. There is less of the symphonic and more of the suite character in the two numbers from his second symphony. Here Grieg is sensed, especially in the "Summer" movement. Mr. Seidl played the first Symphony in 1897. There is fire and a buoyant spirit in the Scherzo and last Allegro that are very reassuring as to this young man's future.

The excerpts from his Ballet Suite are excellent. Here the form is easily mastered, the ideas dainty and the rhythmic life and color both capital. Mr. Hadley's songs are known and liked. The Egyptian war song and "I Plucked a Quill"—the latter to a pretty sentiment of young Mr. Boucicault—proved characteristic and charming. Mr. Hadley conducts without any self-preoccupation, easy as to beat and convincing. He also played the piano accompaniments. Being at the *Sturm und Drang* period, it is not necessary to advise this talented American. Later he will work out his own artistic salvation. More condensation and a close study of the frugal economics of Brahms will benefit his music. His songs were poorly, raggedly sung, which is a pity. The list of patronesses is as follows:

Miss Eloise L. Breese, Mrs. Carroll Beckwith, Mrs. John E. Cowdin, Mrs. Thomas B. Clarke, Mrs. Holbrook Curtis, Miss Callendar, Mrs. Joseph S. Decker, Mrs. Charles Healy Ditson, Mrs. Julian Edwards, Mrs. Reginald DeKoven, Mrs. George B. DeForest, Miss DeForest, Mrs. Frederick

L. Gamage, Miss Nora Godwin, Miss Sarah Cooper Hewitt, Miss Eleanor G. Hewitt, Mrs. George Hoffmann, Mrs. E. Francis Hyde, Mrs. C. H. Knight, Mrs. Henry Marquand, Mrs. Emerson MacMillin, Mrs. E. Nicoll, Mrs. Henry W. Poor, Mrs. George G. Stow, Mrs. D. B. Van Emburgh, Mrs. Theodore Vail and Mrs. Stanford White.

Advice to Vocal Students.

A PRELIMINARY announcement of the arrival in this country of a much discussed English vocal teacher aroused the interest of his contemporaries in New York, and it would seem forced many of them to pay out good money to hear his first lecture.

The new arrival's "talk" proved trite and commonplace, and as those on the "inside" predicted fell flatter than the traditional pancake. With possibly two exceptions, the critics of the daily papers ignored the lecturer, and they did this in spite of the fact of the standing advertisement in the regular amusement columns. The critics wisely concluded that to print such prattle would be an insult to the intelligence of their readers.

Although the lecturer's coming proved a fiasco, his presence here emphasized strongly again the folly of sending young men or women to Europe to have their voices trained.

Good advice, like the truth itself, must be sounded again and again, for are there not always perplexed young people in need of it? It is not many weeks ago that a very young soprano, or rather the ill-advised father of the young soprano, gave a concert in a prominent New York hall. The program announced that this concert, and several other concerts to follow in the future, were arranged with the object of raising money to send the young soprano abroad to study. Neither the voice nor talent of the girl was in the least alarming, yet the father, in his zeal and ignorance, fancied that all he needed was to send his offspring to Paris and in a few years she would return here a Patti or a Melba and would make them all rich.

Poor man! Does he not know that Patti received her education in America, and that Melba had her voice perfectly placed and trained by an unknown teacher in her old home in Australia?

Of all the foreign singers here now at the height of the musical season, Sembrich is probably the only one who sings with a pure natural method. Take the coterie of contraltos at the Metropolitan Opera House. Each one sings with a peculiar, vicious method of her own. Schumann-Heink has a good natural voice, but the organ was never properly placed. Olitzka's singing drives one to despair. In referring to her appearance with the Boston Symphony Orchestra last week, Mr. Henderson, in the *Times*, said: "The dignity of criticism shall not be outraged in these columns by comment on her delivery."

Although Montelli is still a young woman, her voice is a ruin, thanks to the vile method by which she has been singing for years.

How much longer will American girls and their parents allow themselves to be misled? Out of every one hundred girls who go abroad to study for opera, only about 1 per cent. ever gets an opportunity to make her debut, and the chances are after that she must take up concert and oratorio if she wants to make a reputation.

Certainly there is no need for a girl intending to fit herself for concert and oratorio to go abroad to study. A teacher, say, like Madame Von Klenner, the exponent of the Garcia-Viardot method, is thoroughly equipped for the making of singers for the concert stage in America. Mme. Von Klenner is located right here in the heart of the great metropolis, where the parents of ambitious young singers may, without inconvenience, learn all about her great work as a teacher, from the beginning to the finish of a sound musical education.

After a girl has studied faithfully here for five or six years and has succeeded in making her debut, then, if she desires and can afford it, let her go to Europe and get the "atmos-

THE NEW YORK LADIES' TRIO,

ROSSI GISCH, Violinist.
FLAVIE VAN DEN HENDE, 'Cellist.
HILDA NEWMAN, Pianist.

With LILIAN CARLLSMITH, Contralto.

The Standard Women's Organization of America.

OFFICES: SUITE 237 ST. CLOUD HOTEL, NEW YORK.

GEORGE H. C. ENSWORTH,

Exclusive Management CHAS. L. YOUNG,
Suite 819-20 Townsend Bldg., Broadway and 25th St., New York

BARITONE.



ELIZABETH
NORTHROP,
SOPRANO.

Oratorio,
Concert and
Musicales.

Address
CHAS. L. YOUNG
819-820
Townsend Building.
Personal Address,
306 West 57th Street.
NEW YORK.

phere," which some claim can only be imbibed through residence in a foreign city.

The painter goes abroad to get this "atmosphere" and to find models. He knows he does not need to go abroad to learn the technic of his art, for some of the best teachers in the world live at his door, and the young painter is glad to put himself under their instruction.

The ignorance of foreigners about us is pathetic when it is not exasperating. The advent among us of the worn-out and venerable English singing teacher was a forcible illustration. This old person came here to tell us how to "breathe properly" and how to "produce tones." Poor, old, superannuated fossil, what does he suppose our finely educated and richly endowed vocal teachers have been doing in this country?

If our "English cousins" know so little about us, the French, German and Italians know still less. What they all are eager for, however, is the cash of the gullible Yankee girl or boy.

Having thus briefly touched once more upon the utter absurdity of sending very young people abroad to study vocal music, there is the mental and moral side to be considered. It is rarely that any but a mercenary motive prompts respectable French and German families to receive into their homes young American students.

The young lives that have been wrecked through the indifference and neglect of the hired chaperone are legion. Dramatists in their portrayals of the species have not exaggerated at all. Several years ago the writer heard a young American student, a girl of twenty-two, admit that she had "seen" things and "done" things in Europe that she would not dare look at or attempt to do in her own country. For eighteen months this girl had lived in a "respectable" Berlin family. She was returning to her simple American home, where she would in all probability dazzle the benighted neighbors with the veneer acquired by a few years' residence abroad; but at what a fearful cost!

A teacher of Madame Von Klenner's standing and reputation may be trusted to undertake the entire education of the young girl ambitious to sing in concert, or even in opera.

Being an American, she understands the nature of her American pupils, and will, as a matter of course, have a pride in her advancement, which is rarely the case when an American girl goes to Europe and puts herself in the care of an alien. "Blood is thicker than water." The French teacher will be more apt to favor the students from her own land than she will the Americans. The latter she tolerates. The former she likes and understands, and they understand her. If the American girl is made right she will be homesick while she lives among strangers in a foreign land, and a homesick, depressed mental condition is hardly conducive to rapid advancement in vocal music.

Is it any wonder that so many girls return home after studying abroad, only to discover that they could have learned three times as much in the same time had they remained in their own country?

(To be continued.)

Buffalo Trio Club.

The Buffalo Trio Club, composed of George A. Goold, violin; Tom A. Goold, violoncello, and Jaroslaw de Zielinski, piano, gave its first of three subscription concerts of chamber music in Buffalo on the evening of January 11. Speaking of the event the Buffalo Express says: "The clean and crisp attacks, the interpretative unanimity and the rhythmic exactness all testify to the substantial musical work of both the director and the other performers. Another pleasing feature of the playing of the trio is the purity of intonation that characterizes it." Lewis Williams, who assisted, although suffering from a severe cold, was received with favor, and added much to the interest in the program.

BARRON

BERTHALD.

In America Season 1899-1900.

Address HENRY WOLFSOHN, 131 East 17th St., New York.

Fletcher Music Method.



Originated by Evelyn Ashton Fletcher. Indorsed by Dr. Hugo Rieman, Leipzig; Franklin Taylor, Dr. William Cummings, Antoinette Sterling, London; Philip Sousa, Jaroslaw de Zielinski, Dr. William Mason, William Tomlins and many other prominent musicians in America and Europe. The aim is to eliminate the drudgery of music study and to give a fundamental, systematic and logical musical education in a natural and pleasurable way. The apparatus required in teaching is patented, and obtainable only after taking the course of study. The demand for teachers of this method is very great. For particulars apply to

Miss E. A. FLETCHER,

1125 Madison Ave., New York.

MUSIC IN BROOKLYN.

BROOKLYN, January 10, 1900.

TWO important concerts for charity and a number of other excellent concerts were given on the Brooklyn side of the Bridge last week. The Kaltenborn Orchestra, with Mark Hambourg, Susan Strong and Franz Kaltenborn as the soloists, appeared Tuesday evening (January 16) at the Academy of Music for the benefit of the Brooklyn Home for Consumptives.

Mark Hambourg played the Liszt Fantaisie, and between his phenomenal technic and great magnetism, aroused the audience to applaud.

Susan Strong, who is a native of Brooklyn, was cordially received. She sang, "Dich theure Halle" from "Tannhäuser," and two songs by Brahms. Miss Strong is still many leagues removed from a great singer. Her rich and powerful voice is not always true to the pitch. In the Wagner aria she sang sharp, and then her unfortunate mannerisms sorely grieved those who thought her promising when she sang in Brooklyn four years ago with Mapleson's company.

Mr. Kaltenborn played two movements from the Mendelssohn Concerto on the exquisite Remenyi violin, which he now owns. The orchestral numbers were the "Tannhäuser" Overture, "Prelude and Liebestod," from "Tristan and Isolde"; the ballet music from "Le Cid," "Wotan's Farewell," and a Strauss Waltz, "Vienna Woods." The original Strauss composition, with zither solo by D. Wormser, was the one played, Mr. Kaltenborn leading with his violin. This proved one of the pleasing features of the concert. Young Kaltenborn becomes really fascinating when he conducts the Strauss waltzes.

The Rainbow Cot in St. John's Hospital was benefited by a concert given on Wednesday evening, January 17, at the Pouch Mansion, by Mrs. Eugene J. Grant, solo soprano of Holy Trinity Church, and Miss Suza Doane, a young pianist, who is well known in Boston.

Mrs. Grant gave songs by Mendelssohn, Bishop, Delibes, Cantor, Kjerulf and Tosti.

Miss Doane, who proved a skillful performer, played compositions by Liszt, Weber, Rubinstein, Chopin, Paderewski and MacDowell.

The Lydia Venth Trio gave the first of three chamber music concerts at Wissner Hall Monday evening (January 15). Besides Madame Venth as the pianist, the other members include Heinrich Klingensfeld, violinist, and Karl Griener, cellist. The program for the first concert included trios by Schubert and Karl Goldmark. Mr. Griener played as a solo the Bach 'Cello Suite, without accompaniment, which he recently played at his recital at the Astoria. Mme. Elizabeth Wiskow sang two songs by Wagner.

A concert worthy of serious consideration was given Thursday evening (January 18) at Association Hall by the Choral Art Society of Brooklyn. This society, organized last year by James H. Downs, is modeled on the plan of the Musical Arts Society of New York. The members are all cultivated singers and are soloists in the principal Roman Catholic Church choirs of Brooklyn. The members are:

Sopranos—Mrs. Agnes Butler, Mme. Marcelina De

Chable, Miss Marie T. Flaherty, Miss Minnie Gallagher, Miss Maud Kennedy, Miss Emily Landry, Miss Genevieve Shaw.

Altos—Miss Gertrude Gallagher, Mrs. Tillie Kennedy, Miss Catherine Mooney, Miss Mary Murphy, Miss Lucia Nickel, Mrs. Helen O'Donnell and Miss Katherine Wilson.

Tenors—J. Joseph Colligan, Peter Collins, Charles A. Kaiser, Leo Lieberman, William J. McGinley, Julian Norman and Arthur P. Silbernagle.

Bassos—James J. Byrne, George E. Castello, Charles Clark Dunn, Oliver P. Malone, Francis P. Mooney, Richard V. Mooney and Mr. Schumann.

The choruses were beautifully sung, and in the first part included "Joseph, Tender Joseph Mine," by Calvisius; "Holy Night," arranged by Damrosch; "Comest Thou," by Herzogenberg; "Adeste Fidelis," arranged by Novello, and "The Boar's Head," by De Pearsall. The second part of the evening, devoted mainly to church music, was opened with Rheinberger's Mass in G flat; "Agnus Dei," by Vittoria, a sixteenth century composer; "O Salutaris," by Dubois, and Meyerbeer's "Ave Maria" completed the choral selections.

Mr. Downs conducted skillfully and Herbert S. Sammond played the piano accompaniments.

At a recent reception in honor of Madame Janaschek by the Woman's Republican Union League, the musical numbers were contributed by Madame Keating and Mrs. Annie Mixsell.

Dr. Victor Baillard, the baritone singer, has organized a new glee club, and the members have voted to name it after their accomplished director. Rehearsals are now being held for a concert at the Hotel St. George, Wednesday evening, February 14.

Miss Minnie Topping, who studied in Berlin with De Pachmann, has recently come to Brooklyn to live. Miss Topping expects to give some recitals in the spring.

A testimonial concert to Miss Wynifred Staples will be given at the Pouch Mansion, Thursday evening, February 8. Franz Kaltenborn is one of the artists who have volunteered to appear at this concert. Miss Staples is a young woman who was discovered in the Maine woods by a Brooklyn man and his wife. She is said to possess a remarkable soprano voice.

Miss Frances M. Travers, the talented pupil of Madame Von Klenner, sang at the January piano recital given by Carl Fiqué at Wissner Hall.

Louis Koemmenich, assisted by several soloists and the Brooklyn Saengerbund, will give a concert at Saengerbund Hall, Sunday evening, February 4.

On account of the illness of the harpist, a change was made in the program of the Brooklyn concert by the Boston Symphony Orchestra last Saturday evening. Instead of playing Ruben Goldmark's new overture, "Hiawatha," the Brahms "Tragic Overture" was played. Ludwig Breitner, the soloist of the evening, played the Schütt Concerto, which he played at the New York concert, and which is reviewed on another page of THE MUSICAL COURIER. The "Siegfried Idyl" and the Second Beethoven Symphony completed the program. Mr. Gericke was very much in his element in reading the Beethoven work, and very much out of "it" in the way he interpreted the Wagner number. The

HENRI MARTEAU,

THE FRENCH VIOLINIST.

MARCH AND APRIL, 1900.

THE WOLFSOHN MUSICAL BUREAU, 131 East 17th Street, New York

CAROLINE GARDNER CLARKE

Dramatic Soprano.

ORATORIO AND CONCERTS.

EXCLUSIVE MANAGEMENT

CHARLES L. YOUNG,

Suite 819-820 Townsend Building, New York City.

concert, as usual, was given at the Academy of Music, and was under the auspices of the Brooklyn Institute.

Last Sunday evening the Brooklyn Arion gave a concert at Arion Hall, at which the members celebrated the tenth anniversary of Arthur Claassen as the conductor of the society. A very excellent program was given. There was a small orchestra, with Henry Schmitt as concertmaster. The choral numbers included "Gothenzug," by Schmidt, which, by the way, was the work sung at the first concert conducted by Mr. Claassen ten years ago. Before singing this number, Charles Froeb, of the committee, presented Mr. Claassen with a handsomely bound copy of "Tristan und Isolde." The conductor was also remembered by the ladies' chorus with numerous floral tokens. During the evening the society sang Louis Koemmenich's prize song, "Wer Weiss Wo." Mr. Claassen received an ovation, and there was much applause for all those who contributed to the program of the evening.

Carl Fiqué, assisted by the Rheinpfälzer Maennerchor of Manhattan, Mrs. Marie Rappold, soprano; Mme. Olga Burgdorf, contralto, and Heinrich Klingensfeld, violinist, gave a concert last night (Tuesday) at Association Hall, for the benefit of Zion Lutheran Church, of which Mr. Fiqué is the organist.

A number of women prominent in Brooklyn society are interesting themselves in two concerts for young people, to be given in March and April, at the Academy of Music.

EMMA TRAPPER.

Clarence Eddy.

Below are some recent press notices of Mr. Eddy, who is playing in the West:

Mr. Eddy's complete mastery of his instrument first impresses his audience. He presides at the grand instrument, and while he sits there, lightly touching the hundred stops and keys, one hears waves of delicious melody melting into the stillness—rising and falling, palpitating and vibrating all around one and over one.—St. Louis, Mo., Post-Dispatch.

Art in organ playing of the highest character was exhibited at the Odeon last evening by Clarence Eddy, the greatest of American organists, and one of the foremost instrumentalists in the world. Not only does he excel in technique and in mechanical exactness, but there is a finish about his execution that ranks his work so far above that of the ordinary organist that it is placed in a sphere of its own.—St. Louis Globe-Democrat.

Clarence Eddy is admitted by all the critics to be one of the best performers on the pipe organ that the world has at the present time.—Monmouth, Ill., Daily Review.

In this piece (Bach's G minor Fugue) there was no little amount of pedaling, which was a matter of the greatest ease apparently, and those acquainted with the music of Bach, and the higher classics, can certainly see that Mr. Eddy is complete master of the instrument.—Ottumwa, Ia., Courier.

Mr. Eddy is beyond question one of the world's greatest organists. His "registration" (stop movement) was perfect and showed a profound knowledge, born of a long and successful experience; his pedal technique was simply immense, and of course his work at the manuals was perfection itself.—Fort Dodge, Ia., Evening Messenger.

It was Mr. Eddy's second appearance here and, as before, he was in excellent spirits and by his masterful performance sustained the superior reputation which had preceded him.—Monmouth, Ill., Evening Gazette.

Petschnikoff Going to Boston.

Alexandre Petschnikoff, the famous Russian "poet of the violin," will make his first appearance in Boston Friday and Saturday of this week with the Symphony Orchestra of that city, when he will play the Tchaikowsky Concerto.

His absolute mastery over the enormous difficulties of this great composition and his entire sympathy with the spirit of the composer's meaning have convinced press and public alike, wherever Petschnikoff has played it, of his pre-eminence as a musicianly artist of the very highest rank.



STEINERT HALL, BOSTON, January 21, 1900.

AFTER the burning need of a manager to book Boston artists has been filled, there will be another which cannot be looked after too soon. In fact, there is no reason why it should not be looked to at once. This does not mean to convey the information that there are no good accompanists in Boston, but it does mean to convey that they are not engaged for the concerts. It is remarkable to hear the dearth of them when attending concerts, and when it comes to engaging them they are still harder to find. Why? Why this lack in a city where, practically, there are more pianists, and fairly good ones, to the square inch than in any other city on the continent? There are two reasons; the one is good, the other is not.

We will deal with the latter first. Accompaniment as an art is overlooked entirely; it is handed over to the semi-amateur, who is not yet fitted to appear as soloist. After the very first appearance (paid or otherwise) as soloist, no more accompaniments. Oh, no! They are beneath the dignity of a pianist. The fact that it is a rare, beautiful art never seems to be apparent. Whether this is due to the fact that the name is printed in smaller letters than that of the soloist of course it would be impossible to say. Yet why should these people be blamed altogether, for there is a good reason why there would be no attraction to be a good accompanist. The value of the good accompanist is overlooked at higher sources, and the secret of the whole thing is on the financial side. If the management pay large prices to the soloist, retrenchment will fall to the lot of the accompanist, who will be talked into believing a long tale about "prestige;" and it is probable that in most cases it costs the accompanist his car fare. If the soloist is after "prestige," of course it could not be expected that much be spent upon the accompanist. He would rather let his (or her, as the case may be) audience hear how fine an artist he is, and how successful the concert would have been if a good accompanist had been at the helm. The alleviation on one side is only possible when concert giving is on a different basis from what it is now. There is too much music, especially too much "prestige" music. At clubs, at private houses, at public concerts, with big organizations, every time a musician is approached it is with that one sentence: "You know so many people will hear you, it will give you such a 'prestige.'" Unfortunately, there is much truth in it, and the trouble is that the whole scheme is wrong, and, of course, thereby art is seriously impaired. There is no money to spare for soloists, or, if they squeeze out enough for a soloist, then there is nothing left for an accompanist of dignity and ability; so anybody's pupil is called into requisition, and he sits there in fear and trembling of what is coming next; so does the audience. His notes and his breath come in short, choppy phrases, likewise the audience. He feels on the verge of a great calamity; so does the audience. He wishes it were over; so does the audience. If he gets out of this alive, he hopes never to try it again, to which the audience solemnly and earnestly says "Amen!" Agreeable—very, for those who like it.

Remarkably few concerts have occurred this week, and the absence of the Boston Symphony emphasizes the drought.

The Apollo Club gave its second concert on Wednesday evening to a large and applauding audience. I have expatiated upon the merits of this club before, and one's admiration can only grow for the fine quality of tone as well as for all the details so necessary for a club of male voices. For the greater part the selections were happy, but I far from enjoyed the Cavalier tunes of C. Villiers Stanford, with solos by Mr. Bispham. They were more like Chevalier (Albert) tunes. Neither was the accompanist of the evening adequate. The program numbers were given with the one name of the composer, so that the "Troubadour's Serenade," with simply the name of Wagner, gave a very funny sensation and one that detracted from the enjoyment of a little waltz song, which was probably by E. Wagner. Bispham gave some bass solos, and Mr. Deane, of the club, sang the tenor solo in a madrigal of Saint-Saëns.

The Cecilia concert will occur on Wednesday night.

On Monday night Carl Faelten played to the capacity of Steinert Hall a fine program. Faelten played in very intelligently and enjoyably, it being generally understood that he was giving it to the pupils of his establishment, and the selections were made from their daily work. The original methods which are used to advance the pupils of this school are really interesting and worthy of investigation. The rapid growth of the Faelten school is notable, and is due to the enormous efforts made to benefit the students on the broadest lines possible. Most interesting and astonishing indeed are the methods of early training to children from six years of age and upward. So the name of Piano School is in every sense rightly applied, as it fills the want from the start to the finish.

There will be no more concerts under the municipal régime, as that probably ended with the reign of ex-Mayor Quincy, and it is only just to say that he will be missed in all these circles, where he contributed so much of his personality and thought to the welfare of educational matters. This does not mean that Mayor Hart may not pick up the thread where Quincy left off, but it does mean that his efforts were appreciated perhaps more than he may have realized himself, and it is a generally accepted fact that music lost a great patron and the populace a great friend when Quincy went out of office.

The concert of the week was the Sembrich orchestral concert, which was from every point a magnificent success. Sembrich was never in more superb voice, and from the operatic arias of Mozart, Handel and Verdi to the delights of Schumann, Schubert, Rubinstein, Franz and Brahms she reigned a supreme artist, the latter accompanied in so delightful a manner by her artistic husband, Stengel. The accompaniments of the orchestra under Mollenhauer, were all that need be desired. It is too bad that Madame Sembrich feels that she must cater to a popular taste, and therefore sing a number so far beneath her dignity as "Parla." She did it exquisitely, you say—of course she did. She would make anything enjoyable. If she sang "After the Ball" there would be something in it to admire, but is this good taste, and especially is it good example to young singers? Bispham gave Pognier's address, and his numbers with the piano were totally ruined by the accompanist. In point of the fact that there must have been \$4,000 or \$5,000 in the house, it is not apparent why one should be disposed to condone such an error, no matter upon whose shoulders it falls.

The orchestral numbers were well chosen and well given,

1899

INSTRUMENTALISTS:

PETSHNIKOFF, VIOLIN.
JACKSON, VIOLIN.
HAMBURG, PIANO.
JONAS, PIANO.
RUEGGER, 'CELLO.
GAERTNER, 'CELLO.
AIMÉ LACHAUME, PIANO.
FELIX FOX, PIANO.
MARGUERITE STILWELL, PIANO.
VON STERNBERG, PIANO.
NEW YORK STRING QUARTET.

ARTISTS

Exclusive Direction
OF
VICTOR THRANE,
33 Union Sq. West,
NEW YORK.
J. V. GOTTSCHALK,
Representative.

1900

VOCALISTS:

SAVILLE, SOPRANO.
VOIGT, SOPRANO.
Mme. EVTA KILESKEI, SOPRANO.
MARGUERITE NEVILLE, SOPRANO.
RUBY CUTTER, SOPRANO.
BLOODGOOD, CONTRALTO.
PRESTON, CONTRALTO.
KATHERINE MCGUCKIN, CONTRALTO.
HAMLIN, TENOR.
CLARK, BASSO.
DE COGORZA, BARITONE.
FREDERIC HOWARD, BARITONE.

And the **KALTENBORN ORCHESTRA,** FRANZ KALTENBORN, Conductor.

and the house was wildly enthusiastic over Sembrich, who was very gracious as far as encores were concerned.

The "Princess Chic," by Julian Edwards, has made a remarkable hit with both public and press. Mr. Edwards directed the performance himself for the first few nights, and then turned the baton over to W. E. Macquinn, the skillful musical conductor. The cast is one of first-class people throughout, and the book and music are really fine—in fact, a revelation in these days of hodge-podge.

Miss Josephine Mildenberg, of New York, sang at Whitney Hall, Brookline, last Monday night and met with astonishing success; not more, however, than her beautiful voice and artistic delivery warranted. Miss Mildenberg had other engagements offered her while here, but was compelled to refuse, owing to her duties as teacher in New York.

Stephen Townsend, the baritone, sang last week at a musicale given by Mrs. Hugh L. Brown, in Brookline.

Earl Gulick, the boy soprano, who has won no end of admiration from those who have heard him, will be heard at a musicale of the Emma Howe School, to occur at Association Hall January 26.

Mary A. Stowell, who is at the head of the music department of Wellesley College, has again taken her rooms at the Oxford. Miss Stowell devotes much energy to the musical entertainments presented at this college, and is to be highly commended for her attitude in the matter. February 5 a concert out of the usual course will be given by the Kneisel Quartet and Miss Aagot Lund. Last Monday night "In a Persian Garden" was given by the Central Congregational choir, consisting of Caroline Gardner Clarke, Katherine Ricker, Herbert G. Thayer, Arthur W. Wellington and Edward L. Clarke. In the private class of piano pupils in Boston Miss Stowell has pupils from families prominently connected with musical matters.

Miss Marian Franklyn Keller, of St. Paul, arrives in Boston on Monday.

Miss Jennie Corea, assisted by Felix Winternitz, violin, and Mrs. Jessie Downer Eaton, piano, will give a well selected program at Association Hall, February 2.

A fine program was given at the Thursday Morning Club last week. Mrs. Beach's cantata, "The Rose of Avontown" was sung by the active members of the club under the direction of Mr. Chadwick. Mrs. Jennie Crocker-Follett and Mrs. Horner Sawyer sang three duets by Hildack. Mrs. Wilhema Folsom, a new member of the club, made a fine impression with her full, rich voice in some modern songs.

A series of musical services will be given at the Commonwealth Avenue Church under the direction of Norman McLeod on Sunday evenings, beginning on the 28th inst.,

and continuing every other Sunday till Easter. At each service the larger part of an oratorio will be sung. The works selected are "Elijah," "Mors et Vita," Gounod; "Messe Solennelle," Rossini; "Last Seven Words," Dubois; "Creation" and "Stabat Mater." The quartet of the church will be assisted by Mrs. Jennie Patrick Walker, Miss Maria Luchini, Mrs. Wilhema Folsom, Frederick Smith, Weldon Hunt, Arthur Beresford and a large chorus. With Mr. McLeod as moving spirit, the undertaking cannot fail to be successful.

The song recital given by Miss Alice Hutchinson was pronounced as highly successful by all present. Miss Hutchinson's numbers were graceful and pretty, and her presentation of them was what might have been expected when it is known that she is a pupil of Gertrude Franklin Salisbury, the eminent teacher. Miss Hutchinson was assisted by Miss Lida J. Low, accompanist, and the Gade Trio, consisting of Harry M. Wells, Carl Webster and Cazneau Litchfield.

On January 19 John Orth gave a fine lecture recital to the Kosmos Club, of Wakefield, Mass., with the success that always attends this pedagogue and pianist. His program was very varied and interesting.

The first organ recital of the series given by H. C. MacDougall, under the auspices of the Music Committee of the Brookline Education Society, at a Harvard church, occurred January 17, on which occasion J. Melville Horner gave two fine solos in his broad, artistic manner. Mr. Horner is growing into favor rapidly in Boston, which is as it should be, being both talented and ambitious.

The friends of Charles Ridgeway are getting fine reports from his work while on a tour with the John Thomas Concert Company. Ridgeway is a pupil of the Virgil Clavier school, of Boston, and is a fair example of what three years have done. There are large classes both at H. S. Wilder's establishment on Boylston street, and at the M. E. Conservatory, where the work is divided between Mr. Virgil and Mr. Wilder. A. D. Jewett is also one of the strongholds of this establishment, which is in a very prosperous condition.

A. E. Prescott is to sing the bass role in "St. Paul," to be given at Salem in February.

Under the management of Louis H. Mudgett, George Grossmith, the noted entertainer, will be heard in humorous and musical recitals in February. Mr. Mudgett also announces a course of lectures by that noted lecturer, Burton Holmes, upon the following subjects: "Manila," "Japan Revisited," "Round About Paris," "Grand Cañon and Moki Land."

A farewell Chopin recital, or rather a farewell De Pachmann recital, will be given at Music Hall February 23, at 2 p. m., under the management of L. H. Mudgett.

EMELIE FRANCES BAUER.

Boston Music Notes.

Boston, January 20, 1900.

Miss Caroline Gardner Clarke, soprano; Miss Katherine M. Ricker, contralto; Herbert A. Thayer, tenor, and Arthur W. Wellington, bass, gave Liza Lehmann's "In a Persian Garden" at Wellesley College Monday evening.

A number of Boston artists participated in the thirty-second annual convention of the Littleton Musical Association last week. They were Miss Katherine Ricker, contralto; Mrs. Anna Elles Dexter, soprano; Arthur Beresford, bass. The Manchester Union says: "The thirty-second annual festival of the Littleton Musical Association was brought to a brilliant close January 19 with a matinee in the afternoon and a concert in the evening. The auditorium was packed to excess in the afternoon, and a superb program was presented. Miss Ricker is suffering with a severe cold and therefore was unable to do herself full justice. She has a fine voice, however, and did well. Mr. McKinley and Mr. Beresford have delighted the town with their work, and at each appearance they were warmly cheered.

The A. A. Butterfield Concert Company, of this town, gave a concert in Springfield, Vt., Monday evening. The artists of the organization are Miss Louise Ainsworth, contralto; Mrs. E. M. Brownell, violin; U. S. Kerr, basso; George H. Wilder, flute; Miss Brownell, piano. The entertainment was given under the auspices of the Cosmopolitan Club, of Springfield, at the residence of Mr. and Mrs. Adna Brown. The committee in charge was composed of Mrs. C. H. Moore, Mrs. H. B. Holmes, Mrs. S. L. Wright and W. LeRoy Bryant.

The last of Miss Estelle Neuhaus' musical morning talks, which took place at the residence of Mrs. Austin C. Wellington in Cambridge last Wednesday, called out a large and representative gathering, among whom were Mrs. Frank Aldrich, Miss J. F. Brooks, Mrs. George Buntin, Mrs. Edgar R. Champlin, Mrs. Gertrude S. Chapman, Mrs. Louie Chase, Mrs. J. P. Cooke, Mrs. David Dickinson, Mrs. Oliver H. Durrell, Mrs. Warren P. Dustin, Miss L. F. Dustin, Mrs. A. M. Eaton, Mrs. W. D. Ensign, Mrs. Woodward Emery, Miss Mabel R. Field, Mrs. I. M. Fisk, Miss Helen A. Frances, Mrs. Thomas B. Gannett, Mrs. William Goepper, Mrs. B. F. Goodrich, Mrs. James J. Greenough, Mrs. J. W. Hammond, Mrs. James G. Harris, Mrs. Charles E. Hawes, Mrs. J. Madison Hilton, Miss E. E. Hawkes, Miss N. Hopewell, Mrs. G. Hubbard, Mrs. Freeman Hunt, Miss Lillian Hunt, Mrs. W. Hunnewell, Mrs. H. G. Kemp, Mrs. W. H. Larned, Jr., Miss Alice Longfellow, Mrs. G. F. Morgan, Miss V. M. Morse, Mrs. George H. Palmer, Mrs. Charles Peabody, Mrs. William Taggard Piper, Miss F. M. Porter, Miss C. R. Remick, Miss Lucy Sprague, Mrs. T. B. Ticknor, Mrs. J. G. Thorp, Mrs. R. N. Toppan, Mrs. Austin C. Wellington and Mrs. Mary H. F. Wood.

The seventh in the series of musicals under the direction of George B. Stevens, was held at Scientific Hall, Gloucester, last Monday evening. The artists to appear included Mrs. Heinrich Schuecker, harpist; Mrs. Bessie Story Rogers, soprano; George E. Dwight, baritone, and George B. Stevens, pianist.

Mrs. Dorothy McTaggart-Miller, of Worcester, has been engaged to sing the contralto solos in "Hera Novissima," to be given by the Arion Club, of Providence, February 27. This is Mrs. Miller's second appearance with this organization. Her first appearance in Worcester was at a song recital given in Memorial Hall January 18.

The Wolfsohn Musical Bureau,

SEASON 1899-1900.

131 EAST 17th STREET, NEW YORK.

HIGH CLASS ARTISTS ONLY.

Clementine de Vere, Marie Brema, Marie Engle, Maconda, Sara Anderson, Moran-Olden, Fisk, Watkin-Mills, Williams, Berthald, Miles, Walker, Wilczek, Mannes, Schulz, Clara Butt and Carrie Bridewell.

Special arrangement with Mr. Maurice Grau: Artists of the Maurice Grau Opera Company.



MRS. L. P. MORRILL,

Vocal Teacher,

has taken a studio at . . .

THE CHELSEA, 222 West 23d St., NEW YORK CITY.

OVIDE MUSIN'S

VIOLIN SCHOOL (Belgian School).

STUDIO: 810-814 CARNEGIE HALL, NEW YORK.

FACULTY:

OVIDE MUSIN, Professor in Chief of the Violin Department of the Royal Conservatory at Liege, Belgium.

CARLOS HASSELBRINK, Soloist and formerly Concert-master with Von Bülow, Max Bruch, Leopold Damrosch and Anton Seidl.

GASTON DETHIER (Professor of Harmony), Golden Medalist of Liege Conservatory and Organist of St. Francis Xavier's Church, New York.

INSTRUCTION FROM FOUNDATION TO FINISHING.

Pupils also prepared for entrance at the Royal Conservatory at Liege, Belgium.

Celebrated exponents of the Belgian School, De Beriot, Wieniawski, Prume, Viexemps, Leonard, Hasselbrink, Marsick Thomson, Tsaya, Musin.

Mrs. Marie Fobert's rooms in Rice's Block, Rockland, were crowded last week at a studio recital of her oratorio class, composed of Mrs. Eva M. Hiltz, Misses Etta L. Simmons, Ethelle M. Shurtleff, Edith M. Barrows, forming the Ladies' Althale Quartet, and Percy R. Shaw and Roy F. Tribou. Mrs. Fobert and Prof. Everett Beall have done much for the cause of music in their town.

The Musical Art Society, of Hartford, Conn., has been invited to give a concert in Boston during the early part of March.

The Woman's Club, of Woburn, held its seventeenth "gentlemen's night" January 13 in Music Hall. The president of the club, Mrs. Christina M. Murdock, presided. Musical selections were given by the club choral class. Miss Trecotin sang a soprano solo, "When Celia Sings," Professor Hood accompanying at the piano. The Stoneham Woman's Club was represented by Miss Cora E. Dike.

Arthur Whiting and Myron Whitney, Jr., will be soloists at the recital to be given by the Rossini Club at Portland, Me.

The prospectus presented by George W. Stewart to the Musical Club of Louisville, Ky., for next spring's music festival has been declined.

From reports made by the various committees of the Orpheus Musical Society, which had its annual business meeting at its club house, 552 Massachusetts avenue, last week, it was learned that this organization has had a successful past year, and is at this time in a most prosperous condition in all its different departments. The annual election resulted in the selection of the following-named officers: President, Ottomar Wallburg; first vice-president, James F. Sweeney; second vice-president, Karl F. Heinzen; third vice-president, Frank Vogel; corresponding secretary, Conrad J. Rueter; recording secretary, Carl F. W. Ellinger; treasurer, Werner Kehrhaun; trustee, Edward Ruhl; committee on admissions, Solomon Eaton, B. H. Stenzel and Louis Weissbein.

The Boston *Advertiser* of yesterday, in a cablegram, says: "Paris, January 18.—The religious oratorios now being presented at St. Eustache's Church are the subject of a controversy. The Cardinal of Paris wrote to the pastor that the utmost care must be taken that the music does not interfere with the worshippers, saying that he did not want the church turned into a concert hall."

An interested company attended the illustrated lecture lesson of the Galin-Paris-Chevé method, given by Miss Florence M. Whipple at her studio, 18 Steinert Hall, on Wednesday afternoon.

Prof. George W. Blish will give his twenty-fourth annual entertainment in Steinert Hall Tuesday evening. He will be assisted by Miss Abbie May Lambert, soprano; Miss Mabel Dearborn, pianist; Miss Mildred Murray, Miss Grace M. King, Miss Louise Currier, accompanist, and the Mozart Ladies' Quartet.

Mrs. Jennie King Morrison, formerly of Portland, Me., but for the past two years solo contralto of the Church of the Divine Paternity, New York city, has been winning new laurels in that city.

Mary Chappell Fisher, of Rochester.

Mrs. Fisher, the well-known organist, a Smith-Guilman pupil, is in town, and will be at the Guild meeting at St. Bartholomew's; she will play at the Gerrit Smith recital next Monday. Mrs. Fisher's handsome studio in the Powers block of Rochester, is not excelled by anything of the kind in the metropolis; she has there a three-manual pipe organ, stained glass windows, &c., and is constantly busy.

Music in Washington.

616 TWELFTH STREET, N. W.,
WASHINGTON, January 20, 1900.

MUCH complaint has been made about the neglect of local musicians by the Washington public. The concerts of the last few weeks, however, have shown that there is not much ground for dissatisfaction, and have been most encouraging in the matter of attendance.

On Sunday Mr. Haley inaugurated his fourth season of orchestral concerts at Columbia Theatre with a much appreciated program. The soloists were Miss Blanche Wood, soprano; F. Muhlhause, trombone, and A. Celfo, flute. Mr. Haley has built up his orchestra and trained his men under great difficulties, but he has always continued in the undertaking and should therefore receive the support and indorsement of the Washington public. The second concert will occur on February 18.

Anton Kaspar, whose violin playing is familiar to all, is a pupil of Bennewitz, with whom he studied three years while abroad. His first lessons were taken of his brother, Josef, who is the well-known leader of the Choral Society. The arrangements for the first chamber music concert of Anton Gloetzner and Mr. Kaspar are now complete.

The Amphion Glee Club, under the direction of J. Henry Lewis, gave "The Pilgrims' Chorus" at the Congregational Lyceum last Sunday. The club meets every Wednesday at Mr. Lewis' home for a rehearsal. Miss Addie Lewis is the accompanist. The club will give a concert and reception on February 9, at Grand Army Hall. For this they are preparing Dudley Buck's harmonization of "Annie Laurie," Le Combe's "Estudiantina" and the "Hungarian Huzzars" chorus from "The Fortune Teller."

The first concert this year by Santelmann's Orchestra occurred at the Marine Barracks on Monday afternoon. The little music room was so crowded that there was not even standing room, and many stood outside on the porch by the open doors throughout the concert. A great number of people were turned away. Despite the discomfort occasioned by so many people in so small a room, the concert was an excellent one. The program consisted of Lewiner's "Overture Fest," Rubinstein's ballet music to "Peramors," Carroll's Intermezzo and "Dance of the Gnomes," Lacombe's "Suite d'Orchestra Mascarade," Paderewski's "Minuet" and "Hail Columbia." Mr. Santelmann's march, "General Heywood," was played and received an enthusiastic encore, and there was a saxophone solo by Jean B. H. Moeremans.

The Euterpe Club were assisted in their last entertainment at the house of Miss Nettie Law by Miss Pauline Whittaker, who sang Chadwick's "Bedouin Love Song" and by E. A. Williams, of Sousa's Band, who performed two trombone solos. The evening was devoted to Mendelssohn, and the principal performers were Angelo C. Fronani and Mrs. Frank Byram, who are two of the leading spirits of the club. There were two of Mendelssohn's "Songs Without Words," for violin, by William Scholz and Ella Knight, who performed their pieces creditably; an excellent bass solo by John Duffy; another "Song Without Words," by Paul Fishbaugh, and Tosti's "Good Bye," by Fanny Brown Tuley. Some good work was done by Mrs. H. L. Davis, Mrs. Merchant and Sallie Mason, pupils of Mr. Fronani, Miss Mason deserving special mention. Miss Nettie Law, who is one of Mrs. Byram's pupils, also played well. Miss Knight is a pupil of Herman Rakemann.

It is rather late to mention the Saengerbund concert of January 7. It deserves notice on account of the singing of Messrs. McFall and McFarland, and the saxophone solo by Jean B. H. Moeremans, of the Marine Band. Jean is a wonder!

The first of the series of Bischoff concerts was given

last Tuesday at First Congregational Church. There was a large audience, and the concert proved to be a very successful one, both musically and in the large attendance. Dr. Bischoff at the organ and as accompanist, Mrs. Bischoff, Mrs. Hattie Meads-Smith, Edna Scott-Smith, Douglass C. Miller, J. Walter Humphrey, Elisabeth Antoinette Stuart and Harry Stratton, organ pupil of Dr. Bischoff, were the participants. The Doctor's work is too well known to make comment necessary. Mr. Stratton played very well. He is a very young man, and he surprised all who had not previously heard him. Mrs. Bischoff's song, as usual, was designed to show the pliability of her voice in coloratura singing, in which she excels. Mr. Humphrey was received most enthusiastically, and sang his songs particularly well. So did Mr. Miller. Miss Smith's splendid vocal organ is always appreciated, and her interpretation of Bischoff's "Good Night, Sweet Dreams," given as an encore, was all that could be desired. There were almost as many encores as there were numbers on the program, and one of these was Bischoff's "Psyche Gavotte," which is a favorite with Washington audiences. Mrs. Hattie Meads-Smith sang Chaminade's "Summer," and Miss Stuart, who sang for the first time in the Bischoff concerts, and who is a young pupil of promise, sang "My Heart at Thy Sweet Voice." The second concert occurs on February 20.

Edwin Hughes, a pupil of John Porter Laurence, will give a piano recital, on January 28, at Forest Glen.

"The Angel's Song," from Max Bruch's oratorio, "Moses," will be sung at the New York Avenue Presbyterian Church to-morrow by Mrs. Shir-Cliff.

Harvey Murray was selected to preside at the piano at the musicale given by Mr. and Mrs. John R. McLean last night. The guests were entertained by the Baltimore Symphony Orchestra, Madame Schumann-Heink, M. Thomas Salignac and Giuseppe Campanari.

Mrs. Espita Daly is doing some excellent work in training the colored singers of the city, and details of this will be given in another issue.

Jasper Dean McFall and Arthur D. Mayo are preparing for a joint recital.

Signor Mariano Maina will be remembered as a very successful Mephistopheles in "Faust" when he was in the company of Clara Louise Kellogg some years ago.

Marie Brema will be heard at the Columbia Theatre on January 31, and Sousa's concert will take place at the National on the following day.

The Baltimore Symphony was postponed until February 8.

The soloist at Santelmann's Monday concert is Frank V. Badollet, and the program includes the "Oberon" overture, "Aida" fantasia, and the ballet music from "Coppelia."

BERENICE THOMPSON.

Poor Carl Hild.

SOME years ago a talented violinist from Mannheim Germany, settled in this city. For reasons unnecessary to mention he did not succeed. Last week he attempted suicide. He should be placed in some retreat, and this paper is prepared to assist in seeing him properly cared for.

Henri Marteau.

This richly gifted young violinist will play at the New York Philharmonic concert in Carnegie Hall March 3, when he will introduce the new concerto by Sinding. Under Harry Wolfsohn's direction Marteau will make an extended tour through the United States and Canada.

Transcontinental Concert Tour.

Mme. NEVADA

and Mr. LOUIS BLUMENBERG, Violoncellist.
Mr. SELDON PRATT, Pianist.

Exclusive Management CHARLES L. YOUNG,

KNABE PIANO USED

Manager Distinguished Artists, Suite 819-20 Townsend Building, Broadway and 25th Street, NEW YORK.

ISABELLA BEATON,

Exclusive Management CHARLES L. YOUNG,
Suite 819-20 Townsend Building, NEW YORK CITY.

PIANISTE.

TIBOR REMENYI.

The Remenyi Concert Bureau.

MANAGEMENT DISTINGUISHED ARTISTS
AND CONCERT TOURS.

THE

Adrienne Remenyi Concerts.

NOW BOOKING.

156 Fifth Avenue, NEW YORK.

C. R. BAKER, Representative.

KALTENBORN

STRING QUARTET,

Recognized as New York's Leading Quartet.

FRANZ KALTENBORN, Violin Soloist,
Address: 78 West 55th Street, New York.

CARL E. DUFFT

BASSO.

Concert and Oratorio Festivals.

For Terms, Dates, &c., address
113 West 84th Street, NEW YORK.



CINCINNATI, January 20, 1900.

THE third of a series of seven historical and international recitals of sonatas and duets for piano and violin by Theodor Bohlmann, pianist, and Pier A. Tirindelli, violinist, on Monday evening, January 15, in the recital hall of the Conservatory of Music was an interesting event. The ensemble work of these musicians is to be highly commended. It shows musicianship of decidedly exalted degree and the most conscientious preparation. It is no wonder that such work attracts those who have musical taste and a desire to become acquainted with that which is best in the history of this particular field of composition. Such an audience is not only critical, but devout in its attention. The program was as follows:

Sonata, op. 5, No. 1, G minor.....Hauptmann
Rondeau Brillante, op. 70, B minor.....Schubert
First Sonata, op. 105, A minor.....Schumann
(Composed 1851.)
Mit leidenschaftlichem Ausdruck (A minor, 6-8).
Third Sonata, op. 108, D minor.....Brahms
(Published 1889. Dedicated to his friend, Hans von Bülow.)

If the ensemble was uniformly good, so to speak, of one cast, the interpretation of the Brahms Sonata deserves particular commendation. In breadth, intelligence and grasp it revealed an intimate acquaintance on the part of both with the spirit of the composition. Mr. Tirindelli's playing was characterized by subtlety of expression and poetic insight. Unlike the violin Concerto, this Sonata of Brahms seems to be exceptionally grateful for the violin. Mr. Bohlmann possesses both breadth and depth, and his readings are always in keeping with that character. The Rondeau Brillante of Schubert was given with vivacious temperament and much brilliancy. The Schumann Sonata was one of the most enjoyable numbers of the evening. The first movement was given with the passionate expression its music demands. The sturdiness and romanticism which mingle in about the same proportion were given character and value.

A very signal honor was conferred on Friday of this week upon Mr. Tirindelli. He secured from Maurice Grau the contract to be the concertmeister of his London season at Covent Garden, under Mr. Mancinelli and Emil Paur. Mr. Tirindelli is in every respect qualified for the responsible position, and has reason to feel flattered at the preference shown him. As he will only be concertmeister during the summer season, the engagement will not in the least conflict with his duties at the conservatory. He will finish the academic year at the conservatory and return promptly for the beginning of the next.

The second chamber music concert by the Marien String

Quartet on Wednesday evening, January 17, offered the following program:

Quartet, in E flat major, op. 47.....Schumann
For piano, violin, viola and violoncello.
Trio in C major, op. 74.....Dvorák
For two violins and viola.
Suite, in C major, op. 35.....Glazounow
For string quartet.

The quartet played well together. Mr. Marien, first violin, paid more attention than ordinarily to the requirements of finish, and he showed his ability to lead with fine conception and technical skill. The Glazounow Suite is a work of complex merit. Parts of it are almost classic in construction, but the "Orientale Andante" and "Tema con variazioni" have too much of the Midway Plaisance character to fit into any chamber music concert theme. The Dvorák Trio was given with breadth and character genuine to the music. The Schumann Quartet was in evidence of careful preparation and intelligence.

* * *

Mrs. Gisela L. Weber, violinist, assisted by Miss Therese Abraham, soprano, and Miss Alice Fredin, piano, gave a recital in the Odeon on Thursday evening, January 18, presenting the following program:

Violin, Sonata in G minor.....Tartini
Gisela L. Weber.
Voice, Lognae.....Schira
Miss Therese Abraham.
Violin, Concerto Romantique.....Godard
Gisela L. Weber.
Voice, aria from opera, Freischütz.....Weber
Miss Therese Abraham.
Violin, Hungarian Dance.....Nachez
Gisela L. Weber.

Mrs. Weber, since she was last heard in public, has matured both from the technical and the musical standpoint. She played the Tartini Sonata with warm temperament and thorough musical balance. Her technical equipment was best tested in the Godard Concerto, which in spite of its difficulties she played exceedingly well. She has not a great, but a uniformly musical, tone.

* * *

At the annual meeting of the stockholders of the College of Music this morning, Peter Rudolf Neff, I. Burnet Resor and Larz Anderson, whose terms had expired, were elected to succeed themselves for a term of five years in the board of trustees. The latter was reorganized by electing the following officers: Julius Fleischmann, president; A. T. Goshorn, vice-president; Leopold Markbreit, secretary, and J. G. Schmidlapp, treasurer. The matter of building a dormitory in connection with the college property was left with Mr. Schmidlapp. The following constitute the board of trustees: William A. Procter, W. W. Seely, Peter Rudolf Neff, I. Burnet Resor, Larz Anderson, A. T. Goshorn, R. H. Galbreath, J. G. Schmidlapp, Alex. McDonald, L. Markbreit, C. B. Matthews, Julius Fleischmann, H. S. Fechemier.

Executive committee: Julius Fleischmann, J. G. Schmidlapp, Alex. McDonald, L. Markbreit and A. T. Goshorn.

* * *

The Cambrian Club, which assisted so much in making the recent National Eisteddfod in Music Hall a magnificent success, gave a complimentary dinner to the ladies of the Eisteddfod chorus on the evening of January 18 at the Gibson House. David Davis, director of the club, was presented with a magnificent loving cup of sterling silver.

J. A. HOMAN.

MUSIC GOSSIP

OF GOTHAM.

NEW YORK, January 22, 1900.

THE fashionable throng in Berkeley Lyceum last Wednesday evening was surprised by the array of young artists brought forward by Max Wertheim, director of the New York Musical Academy.

Beethoven's Sonata for violin and piano was played by Miss Lottie Hager and Master Edward Schamach in a remarkable manner, every detail being brought out. Miss Sally Frothingham Akers sang two numbers, both of which were rendered artistically. She was recalled several times. Miss Mary T. Friedel gained much deserved applause by her performance of Vieuxtemps' "Morceau Brillant," op. 22. The Weber Sonata for piano, played by Miss Lottie Hager, was a thorough interpretation. Master Louis Nagorsky played Rode's A minor Concerto for violin and made a success. The last number consisted of De Beriot's Sixth Violin Concerto, played by Master Edward Schamach, a mere lad, but in executive ability and tone a master. The accompaniments were in charge of Mrs. Max Wertheim, who aided the concert materially.

Director Max Wertheim will give another concert shortly. Music lovers and students desirous of attending may obtain invitations by addressing or calling at No. 150 West Twenty-third street.

* * *

J. Harry Wheeler gave a lecture recital at 81 Fifth avenue, Wednesday afternoon, January 17. The following was sung by artist pupils after an instructive talk on the culture of the voice:

The Rosary.....Nevin
Miss Paris.
Summer.....Chaminade
Miss Florence Lois Weber.
Thou Art Like Unto a Flower.....Smith
T. E. Hines.
Provençal Song.....Dell'Acqua
Miss Maud Coley.
Bird and the Rose.....Harrook
Playtime Songs.....Gaynor
Miss Florence Lois Weber.

In the course of his remarks Mr. Wheeler said many students did not study with sufficient seriousness. That Madame Nordica, in conversation, had said to him that "the American girls did not work enough," and Madame Nevada had stated that success could only be gained by "work, work, work." Mr. Wheeler said that many voices were ruined in childhood, and that other voices were not developed on their natural basis, but diverted from their normal condition.

* * *

Annie L. Walker is a pupil of Mr. Parson Price, who is rapidly making a good name in the musical world. She sang in "The Messiah" at Plainfield, N. J., recently, and did excellent work. As she never had lessons from any other teacher, this is complimentary to Mr. Price. Said the *Courier-News* of her:

"The soprano, Miss Walker, who had some of the most difficult solos to sing, gave them with consistent excellence throughout."

The *Daily Press* said:

The soprano was Miss Annie L. Walker, of New York, with a sweet voice and an unassuming manner. Her most important solos were "Come Unto Him" and "I Know that My Redeemer Liveth." Both were sung simply and pleasingly, and many a listener felt a

ERNEST GAMBLE,
BASSO.
RETURNED FROM
PARIS
NOVEMBER 1.
Direction of
MR. CHARLES W. GAMBLE,
MANAGER.
EAST END,
PITTSBURG, PA.



EDITH J. MILLER,
CONTRALTO.
Oratorio-Concerts.
REMINGTON SQUIRE, Sole Manager,
125 East 24th Street, New York

SARA ANDERSON,
SOPRANO.
WOLFSOHN MUSICAL BUREAU, 131 East 17th St.

Antoinette Trebelli,
SOPRANO.

In America, January
till end of season.
Under Direction of
N. VERT,
9 East 17th Street,
NEW YORK.

MR. VICTOR THRANE

HAS THE HONOR TO ANNOUNCE

ENGAGED AS SOLOIST
BY THE
NEW YORK PHIL. ORCHESTRA,
BOSTON SYMPHONY "
PITTSBURG "
CHICAGO "

HAMBOURG,

SEASON 1899-1900.

KNABE PIANO USED.

J. V. GOTTSCALK, Representative.

Address 33 Union Square, NEW YORK.

PIANIST.

thrill at the quiet emphasis laid upon the opening words of the latter.

E. J. Fitzhugh, the conductor, afterward wrote Miss Walker as follows:

I desire to thank you for your most satisfactory work, and I think I may add particularly the second of the "Messiah" performances. Wishing you success at all times, I am,
Very truly yours, E. J. FITZHUGH.

Breitkopf & Härtel announce their exclusive control of compositions by Harry Patterson Hopkins, and have at present the following: Lyrical Sketches, for piano, op. 8; four songs for soprano; "Valse Brillant," op. 11; two tone poems, op. 12. Harry Patterson Hopkins, who was born in Baltimore, Md., entered the Peabody Institute in 1888 and graduated in 1896, receiving the diploma of distinguished musicianship. In 1896 he went to Bohemia, entered the National Conservatory of Music in Prague, and received its degree from Dr. Anton Dvorák. Mr. Hopkins then returned to New York in 1898 to assist in one of his productions by Anton Seidl, and has since made it his permanent residence.

He is a member of both the New York and the Chicago Manuscript societies, and the papers have been unanimous in their commendations of his published works.

Miss Akers' "Singing Girls," consisting of Miss Sally F. Akers, first soprano; Miss Edith Chapman, second soprano; Miss June Detweiler, first alto; Miss Miriam C. Griswold, second alto, recently sang for a private audience, and by reason of their ensemble made a distinct impression. They sang these numbers:

Hark! hark! the Lark.....Schubert
Briar-rose.....Jensen
Three Flower Songs.....Beach
Lullaby.....Neidlinger

They sing well together, with particularly distinct enunciation, and form a most unique ensemble, something quite out of the ordinary. Their afternoon costumes consist of drab and white, with large hats to match. I have not yet seen their evening garb. They have had, within two weeks, several good engagements, and there should certainly be a field for them.

Genevieve Brady, one of the numerous pupils of the popular Francis Fisher Powers, recently sang at the Knapp Mansion, Brooklyn, at one of the Beardsley musicales, and made a gratifying success. Everyone admired her personality and voice, and this excerpt is from a local paper: "Miss Genevieve Brady gave several soprano solos and captivated the audience by her finished singing and pleasing personality."

Mark M. Fonaroff is the name of a violinist and teacher who is fast becoming known because of his good work. He has several violin pupils, among them young Michael Shapiro, a boy of ten, who plays more than well. This lad played the Hauser "Hungarian Rhapsodie" at the last concert of the Halévy Singing Society at Manhattan Lyceum, and made a big hit. "The Gypsy Dances," by Nachez, are also played by him with great gusto. As he is a good student and loves music, with continued good health he is sure to forge ahead. Dora Hochstein is another of the Fonaroff pupils who is getting on in the violinistic world. She played at Miner's Theatre, Harlem, for six weeks, and owes all of her success to Fonaroff, her only teacher. Mr. Fonaroff gives concerts frequently, and has formed from his pupils a violin orchestra which plays well. His next concert occurs early in March.

Prof. and Mrs. F. J. Kirpal give their annual concert at the Waldorf next week Thursday, February 1, at 3 P. M., when some superior talent will be heard. Voice, piano, chorus, ensemble singing, &c., will constitute the program.

A concert of interest is billed this Friday, at 3 o'clock, at Sherry's, for the benefit of "The Little Mothers' Aid As-

sociation," when the participants will be Martha G. Miner, soprano; William Weeden, tenor; Leo Schulz, 'cello; Arthur Stahlschmidt, recitations, and Bruno S. Huhn, accompanist.

These "Little Mothers" are the little women between six and fourteen years of age who have charge of the household and younger children while the mother goes out to earn bread for the family. They take entire charge of the babies, besides doing the cooking and housekeeping in their mothers' absence.

To improve their condition, to lighten their burden and to brighten their lives are the objects of this association.

It provides sewing classes, cooking classes and a day nursery to relieve the little mothers of their charges for a few hours daily while they are attending to some of the various classes. Clothing is distributed at stated times to the needy, and also as rewards of merit in the classes.

The grand annual concert of the Cantata Singing Society, Joseph B. Zellman director, occurs to-morrow (Thursday) evening, at the Ellerslie, 80 and 82 West 126th street, when a program consisting of solos by Mr. Zellman, the Messrs. Mollenhauer, and the cantata, "Gallia," by Gounod, soprano solo by Mrs. Edwin Texter, will be performed. Zellman is a vigorous and wideawake young man, and anything with which he is connected must go.

"Little Red Riding Hood" at the Casino the last two weeks has pleased thousands of people, big and little. The music, by Rice, Dennee, Eustis and others, is bright and taking, and throughout more than usual attention has been given this important part of the performance. Little Madge Lessing is a clever person, and pleases all.

F. W. RIESBERG.

State Teachers' Association.

A meeting was called last week at the studio of Madame Cappiani, senior vice-president, and the following vice-presidents were present: Madame Cappiani, Madame Ogden-Crane, Mrs. M. Kirpal and William O. Wolfe, Louis Arthur Russell, John Tagg and F. W. Riesberg. J. Warren Andrews and Hans Kronold were prevented, by reason of other engagements, from being present. Plans were made for a series of musical-social evenings, by the courtesy of publisher F. A. Mills, to be held in his parlors, 48 West Twenty-ninth street, the first of which occurs Friday evening, February 2. William O. Wolfe and Miss Kate Stella Burr were elected a program committee.

It is the plan of this committee to furnish some good music, a talk on the aims of the association, and light refreshments. Invitation cards will be distributed by the vice-presidents above mentioned, and they may be had at the music stores.

It was further planned to hold a series of similar musicales in suburban districts, such as Flushing, Newark, Harlem, &c., and later the giving of a concert, on a large scale, will be discussed. The Broome County, Monroe County, and other sections are all moving in the work, and promise for the coming meeting at Saratoga, June 26 to 28, is particularly bright.

Elizabeth Northrup.

This favorite soprano is as busy as ever this season, and sang recently at the Fortnightly Musicales at Miss Falconer's these songs: Aria, "Carmen," Bizet; duet, "Martha," Flotow. Mrs. Bernheimer participated in the latter, and after the regular program Miss Mabel McKinley, niece of the President, sang several songs, adding to the interest of the occasion. Mrs. Northrup sings for the Woman's Press Club, Carnegie Hall, January 27, and other engagements are coming in. Some time ago, when she sang in Boston, the *Daily Globe* said of her: "Elizabeth Northrup, with a most pleasing appearance, has a voice of rare purity and sweetness. Her 'Shadow Song,' by Meyerbeer, to the band accompaniment, was sung with fine artistic effect, while as an encore she gave 'Coming Thro' the Rye' with more than ordinary sweetness."

Music in Baltimore.

BALTIMORE, January 21, 1900.

WE have been quite metropolitan this week, three big concerts in five days!

The first of these was the recital of Paderewski, at Music Hall, on Monday evening. The audience which greeted the pianist was enormous and brilliant.

A great concert was the third one of the Boston Symphony series, at Music Hall, Tuesday evening. Marie Brema was the soloist. The program opened with the splendid Tragic Overture of Brahms, which was read and played inimitably.

After Madame Brema's first solos came the "Siegfried Idyll," which received a performance that was ideal in every particular. The audience owes Mr. Gericke and his men a great debt of gratitude for this performance alone.

The seventh recital of the Peabody Conservatory took place Friday afternoon. The soloist was Antoinette Szumowska, one who certainly occupies a place among foremost pianists. She has a most beautiful touch, not a big tone, but one that is a rare combination of delicacy, crispness and firmness. She is endowed with an almost flawless technic and a musical, refined temperament.

The program:

Chromatic Fantaisie and Fugue in D minor.....Bach
Capriccio on themes from Gluck's Alceste.....Saint-Saëns
Pastorale.....Schubert
Capriccio.....Scarlatti
Allegro.....Chopin
Nocturne in C minor.....Chopin
Impromptu in G flat major.....Chopin
Two Mazurkas, C sharp minor and C major.....Chopin
Fantaisie.....Chopin
Romance Sans Paroles.....Saint-Saëns
Libellules.....Chaminade
Valse Caprice.....Rubinstein

The Bach Fantaisie and Fugue were not satisfying. One wanted more breadth, power, nobleness of style than Mme. Szumowska was able to give them. With this exception, the program suited the player admirably, each reading and rendition leaving nothing to be desired. There was present a large and very appreciative audience.

Genée's melodious opera, "Nanon," was revived last week by the Strakosch Opera Company at Music Hall. The performance was replete with excellent points. The roles were all well sustained, particularly those by Clara Lane and J. K. Murray. The chorus is a model one, and the orchestra has advanced decidedly in the capable hands of Conductor Tressi.

This week the company has been singing in Washington. They return here next week in repertory.

Mr. Elliott Schenck's four lecture recitals at the piano have been a great success from all standpoints. The first two mornings were devoted to "Tristan and Isolde," the other two to "Parsifal." Mr. Schenck talks and plays delightfully. Though it is to be regretted that he does not go more deeply into an analysis of the music dramas, his lectures have been a boon to many who rarely have opportunities of hearing these operas or studying their scores.

EUTERPE.

Clara A. Korn.

Mrs. Clara A. Korn, the composer, played three of her pieces—Caprice, Barcarolle and Polonaise—before the Woman's Philharmonic Society at Carnegie Hall last Thursday. She also made a short talk about her orchestral compositions and orchestral work in general, describing the various instruments which constitute an orchestra. The audience gave Mrs. Korn an attentive hearing.

The *Daily Times*, of Kittanning, Pa., thus compliments Mrs. Korn:

Mrs. Clara A. Korn is one of the most noted of the women composers. Her compositions are original, classical in style and show a mastery of form. Her works have been recognized and played by prominent artists and used educationally by many teachers. Her "Impromptu," dedicated to Mrs. Sutro, and the "Polonaise" are among the most popular of her compositions for the piano. She also has a high reputation as a writer and has written many articles on music for *THE MUSICAL COURIER* and *The Etude*.

NEW YORK COLLEGE OF MUSIC,

128, 130 East 58th Street, New York City.

ALEXANDER LAMBERT, DIRECTOR.

College Open All the Year. All Branches of Music Taught. Catalogue sent on application.



MARTHA MINER,
SOPRANO.

Inquire at Leading Agents.

16 East 42d Street, New York.

EMMANUEL WAD,
PIANIST.

221 East Lafayette Avenue,
Baltimore, Md.



**HILDEGARD
HOFFMANN**
SOPRANO,
ORATORIO,
CONCERTS,
FESTIVALS.

498 3d St., Brooklyn, New York.

Mrs. H. O. BROWN,

Piano Teacher.

Beginners and Children a specialty.

Address, 27 West 98th Street, NEW YORK

THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: { 2437 18th.
2438 18th.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.
No. 1035.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

NEW YORK, WEDNESDAY, JANUARY 24, 1900.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

All advertising business in Germany and Austria-Hungary must be done through our Berlin Branch Office, W. Linkstrasse 17, or through our Leipzig business office, Hainstrasse 31 Treppe C III.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes Street, Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

All advertising business in Great Britain should be done through our London Branch Office. Single copies of *The Musical Courier* are for sale at F. Batson's, 82 Grosvenor street, Bond street, W.

PARIS, FRANCE, *The Musical Courier*, The Marlboro, 24 Rue Taitbout, is in charge of Fannie Edgar Thomas.

Single copies for sale at Brentano's 37 Avenue de l'Opera; 37 Rue Marbeuf; Gallignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysees.

THE ITALIAN Branch Office of *The Musical Courier*, 5 Via Rondinelli, Florence, Italy, is in charge of Mr. Joseph Smith.

MEXICO: The City of Mexico Office of *The Musical Courier* is at Calle de Ortega 28, in charge of Isidor W. Teschner.

THE CANADIAN OFFICE of *The Musical Courier*, 86 Glen Road, Rosedale, Toronto, Ont., is in charge of Miss May Hamilton.

And at 256 Mance Street, Montreal.

CHICAGO OFFICE of *The Musical Courier* is at 224 Wabash Avenue, Mrs. Florence French in charge.

ST. LOUIS: Controlled by Chicago Office.

MILWAUKEE: Controlled by Chicago Office.

INDIANAPOLIS: Controlled by Chicago Office.

CINCINNATI OFFICE of *The Musical Courier*, 410 Pike Building, J. A. Homan representative.

D. S. Clark business representative.

SAN FRANCISCO OFFICE of *The Musical Courier*, care Sherman, Clay & Co., Alfred Metzger in charge.

THE WESTERN NEW YORK Office of *The Musical Courier*, 749 Norwood Avenue, Buffalo, is in charge of Mrs. K. Riesberg.

BOSTON OFFICE of *The Musical Courier*, Steinert Hall, is in charge of Emilie Frances Bauer.

BROOKLYN OFFICE of *The Musical Courier* is at the Hotel St. George.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

Subscription (including postage), invariably in advance: Yearly, \$5.00; Foreign, \$6.00; Single copies, Ten Cents.

All subscribers at present on the list constituting "The Musical Courier" subscribers during the last twenty years will receive the paper at the rate of \$4.00 a year as long as they continue. To all new subscribers the cost will be \$5.00 a year.

SPENCER T. DRIGGS - - - BUSINESS MANAGER

RATES FOR ADVERTISING.

PER INCH ON ADVERTISING PAGES.

Three Months..... \$25.00 Nine Months..... \$75.00
Six Months..... \$40.00 Twelve Months..... 100.00

ON READING PAGES.

One inch, 3 months..... \$75.00
One inch, 6 months..... 125.00
One inch, 1 year..... 200.00

Special rates for preferred positions.

One page, one insertion..... \$300.00
One-half page, one insertion..... 150.00
One Column..... 100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER TRADE EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL

MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

For Particulars apply to "Trade Department," MUSICAL COURIER.

Is it an operative sign of the times that the biggest houses of the season so far are on half-pay night—Saturday?

THE latest "fad" is a musical salon. Advice of any sort beyond the trite "first catch your music" sort would be superfluous.

WAGNER'S teacher, F. R. Sipp, has just died at the age of ninety-three. One wonders what he thought of his extremely progressive pupil.

THE son-in-law of Lamoureux has been nominated to succeed the dead man as conductor of the famous organization. He is a composer, and his name is Camille Chevillard.

MR. GERICKE performed a valiant feat when he peremptorily stopped a singer from forcing an encore on her audience last Thursday evening at Carnegie Hall. That the lady regarded the conductor unamiably did not in the least shake his resolution. Mr. Gericke deserves the thanks of the musical community.

THE Paris *Figaro* announces that Victor Capoul has been appointed stage director of the Paris Opéra, to succeed the late M. Bertrand. Capoul on his arrival at Paris was interviewed by a New York *Herald* man, but with unsatisfactory results. Capoul was never a factor in the musical life of this city, nor was his work here of a remarkable artistic character. Even at the National Conservatory he accomplished little, and as he never frequented the opera or high-class concerts we are at loss to understand why his glib judgments should be quoted.

THERE is a volume of practical philosophy condensed in the speech made by Mrs. Edward R. Hewitt at the University Settlement Society last week:

"We want to provide good songs and good music," she said, "to take the place of bad songs and bad music. The music halls in this neighborhood now give the songs which will do the most to drag the people down."

Here is one way, and an excellent one, of confronting vice and ignorance. The poor cannot live on bread alone.

CULTURE FOR THE MILLION.

THE *Evening Journal* has opened a culture bureau. Any question from a point in East Side ballroom etiquette to stirpiculture is fearlessly answered by the accomplished editorial staff of Mr. Hearst's violently æsthetic organ. Applications for knowledge range from the humble worker in paper box factories to Mr. Grau's tenors. One of them, a fierce duellist, Saleza by name, contemplates, it is said, having his voice posed by the throat specialist of this enlightened and truly benevolent sheet. Last Friday afternoon, the regular music editor being busy with a patient who needed chiropodistical assistance, the harmonious blacksmith was allowed to let a few ideas about music and musicians. One caught our fancy. It is richly humorous and as follows:

"We should merely like to ask how it is possible for any sane person to make of the piano the centre of a musical performance. Dead, mechanical, soulless, rappy-tappy, unworthy of interpreting genius—such is the piano in our estimation. It does not sing, it does not speak. It just hammers.

"A piano, accompanied by a vast orchestra composed of true artists, suggests a clucking hen with an orchestra of canary birds and nightingales. Who would permit the hen with her monotonous staccato clucking to lord it over true song birds? The last violin, any one of the dignified violon-

cellos, subordinated as it was to the miserable instrument, added more true music to the concert than all the tinny hammerings of the piano. It is time for musicians to realize that the piano is simply a sublimated tom-tom and to give up its use. For a Paderewski to waste his genius upon such a thing is as though a Titian should spend his life making mud pies."

The comparison to a hen with a staccato cluck of an instrument for which Bach, Beethoven and Chopin wrote the greatest music is rather a startling and comical one. Possibly the pianos the harmonious blacksmith listens to on Pell street are mechanical and soulless and do not speak or sing. What this cultured writer likes is a banjo, and if he can't get that—an ax. To argue with him seriously, this man to whom harmony is a sealed book, might flatter him. The woodshed and a cord of wood and a whistling coon, that's the music he needs.

A NEW ORATORIO.

A NEW oratorio by Philipp Wolfrum has been lately given with great success at Düsseldorf under the direction of the composer. It is entitled "A Christmas Mystery with Biblical Words and Popular Playing." The latter phrase "spielen des Volkes" will be better understood by the following description:

According to the composer's intentions the work should be given in a church, with living figures and pantomime, the musical apparatus being invisible to the audience. He designed a mystery stage to stand in the choir of the church, capable of being concealed by a veil. The music—that is, orchestra, organ, choir and soloists—is to stand on a platform or gallery at the other end of the church, in the rear of the public and partly above them. This scenic plan has evidently influenced the composition of the oratorio, although it can, without losing any effect, be produced in a concert room. In the Middle Ages these mystery plays, with living figures and pantomime scenes, were common; in fact, after the institution of Corpus Christi in 1264 every considerable town had a fraternity for their performance. Valuable collections of English plays of this kind exist in the Townley mysteries, the Coventry mysteries, the Chester plays and the York plays, and one, "The Three Kings of Cologne," was performed as late as 1599 at Newcastle. In many of these old mysteries there crept in much which seems to be buffoonery or irreverence, probably unintended, but many were free from all objections on this score, as Luther declares that they did more good and produced more impression than the sermons.

In the "Christmas Mystery" of Wolfrum the words of the Bible are sung in a recitative form, while the connected popular scenes have a lyric stamp. In external form it deviates from the old oratorio more in the style and character of the music. The arioso style and the grandly constructed choruses of the oratorio are omitted and the orchestra is charged with the characterizations. Wolfrum's style is thoroughly modern, and in the direction of Liszt's religious compositions, but it is still quite original. It is with this modern feeling that he has written the recitative and cantilene-like parts, while in the chorus and orchestra he uses (like Liszt) the old choral and popular hymn style. Thematically the piece is admirably constructed. He writes a counterpoint that admits of an astonishing polyphony, and employs in all the diatonic Bach-like working out the conquests of modern orchestral technic. The instrumentation is full of rich color, but Wolfrum's marked sense for effects of tone never hides the voices in the orchestra. In the handling and arrangement of the textual matter this new oratorio is far removed from the old style, and opens new paths by its freshness and originality.

CRITICS DO NOT SELL.

SOME curious transatlantic notions continue to prevail among foreign critics residing here regarding the relations of advertising to criticism. "L'Araldo Italiano"—published in this city—in its issue of January 11 publishes an article on Calvé which, while it must rest on its own merits so far as its critical portion is concerned, does not reflect the true condition in its reference to the critics, the latter having as much right to differ with the Italian critic as he has to differ with them. It is always a dangerous thing to impugn motives. Statements of such a nature should always be backed by facts and in this case no such facts can be brought to light. Let us proceed:

CALVÉ.

This is praise which I would not have given to the Falstaff of Maurel, which I have not given to the Basilio of Edouard de Reszké, and which I certainly shall not give to the Santuzza of Calvé, who in place of seeking to still keep herself on the stage by a fury of declamatory exaggerations ought to convince herself that her last artistic hour has struck forever, and it is bad, bad enough, that she prepares for herself recollections so sad as those of her last European tournée, from St. Petersburg to Warsaw and the Berlin opera, with a path monotonously obscured by hisses.

The Calvé at the Metropolitan Opera House would not be possible if Signor Neville, Grau's advertising agent, did not pay the critics of the newspapers so much a linear foot, and if the famous élite of American society were not as Greenlandish in feeling as it is Bœtian in æsthetic sense.

The "Cavalleria Rusticana" which followed could not be a greater degradation, a greater indecency.

I do not speak of Dippel, for it is not worth spending two words on such pretentious nullity. Nor do I speak of the orchestra, the chorus, the organ, each of which went on by itself on its own account. The indecency, the real indecency, was Calvé; out of tune from the beginning to the end of the short piece; Calvé, who dragged the time beyond all conception to mark better her ogings and her contortions; Calvé, whom the critics at so much the linear foot call the greatest dramatic artist that treads the lyric stage, and who, not in one but in many places, gesticulates (*si agita*) in a manner so contradictory to the state of mind which the action presupposes in her, that I doubt which of two things to choose. Either, like Maurel, she wishes to catch the audience by the belt, or she really does not understand what she is saying.

For the honor of art, and perhaps still more for the honor of the artist who in other days—I remember her at San Carlo in "Les Pêcheurs des Perles"—was the delight of the Italian public, it should be, with a Cavalleria like that of Monday, time to finish.

Advertisements are not given to critics and they are not considered by the papers with whom the managers negotiate. The critics in this country are unapproachable and the whole fraternity is incorruptible and everyone in the guild knows this to be true and therein lies the great strength of the situation. They write from conviction.

A traveling manager representing a number of famous musical artists called on the manager of a great daily—the proprietor of which is known as a millionaire and a man of great political power—and told him that he would be pleased to have an advance notice regarding the appearance of the artists in that city. The newspaper manager listened attentively but on the next day the musical manager failed to find the advance notice. He again called on the daily newspaper manager and asked for an explanation. "Why my dear sir, after your departure yesterday I questioned the business department and was told that you had not yet advertised your attractions. We shall be pleased to insert a short notice as soon as we get your advertisement." The critic of that daily paper never knew anything about all this; probably not to this day does he know.

Newspapers would soon cease if they would publish gratuitously all the notices of the business enterprises of the people. Giving concerts are matters of business purely. Grau works on a salary here and in London; not for art. He does not claim that he is working for art. All the artists come here for the purpose of gaining wealth. It is a worthy ambition. It is unworthy and detestable to lie by denying the honest proposition or denying

the honesty of the proposition. Grau, De Reszké, Sembrich, Hambourg, Petschnikoff, Paderewski, Calvé—all are employed in the laudable effort to make money and that is the object of all people. It means more ease, more flexibility, more independence and greater opportunities for culture and with culture comes a greater development of art. The wealth of our citizens is bringing some of the greatest paintings permanently to this country which, in time to come, will, through its culture, be a museum also, just as Europe now is a vast museum in many of its countries.

But the critic does not get wealthy. For him there is no prospect. He is honest in his profession just as the newspaper publisher and the artists are honest, but he has no field for pecuniary development. Papers do not pay large sums in salaries to critics because the papers are not desirous to maintain a high standard. There is no great demand for criticism because it is overshadowed and, at times, totally eclipsed by the "booming" the daily papers give to foreigners in their reportorial departments. Much of the material is inspired by the subjects themselves and the general reader believes the critic of the paper is responsible for the articles whereas it is the advertising department disposing of much of it at so much per linear foot, as our Italian friend puts it. No discrimination is shown. Whether it be a poisoning case, a social scandal, the portraiture of parties to a divorce case, the discovery of a political job, the illustration of a mining disaster or a wreck on the coast or a fire or an arrest or a runaway—all these matters figure with the description of a boudoir of a foreign singer or the marriage of a foreign gambler or artist or whatnot; these sensational episodes all run along in parallels and the critic sees them only in the morning when he reads his paper—not before.

The critics on the daily press cannot exist and subsist on their salaries which is a great mistake on the part of the newspaper owners, for it compels these workers to go into extraneous occupations. They must lecture; they must engage themselves to institutions as instructors, they must write "copy" to order, they must write books, they must contribute to other papers. That all militates against their independence and compels them to submit to influences from which they are constantly praying to escape. It therefore stands more than ever to their credit that they maintain the position of inflexible incorruptibility. It is true that it is impossible for them to remain uninfluenced by those institutions from which they derive a part of their income, but it is also true that there is no reason why those institutions should not be favorably criticised by them for frequently they are deserving of praise.

As to the opera—well there has been no serious criticism on the opera in any of the daily papers for the latter devote too much space to the mere reportorial work on the opera. Last Sunday the opera had over one dozen columns devoted to it in the New York daily press independent of the few short criticisms. The critics bore no relations to these dozen columns, but that helps to reduce their space. The opera is a social function and as such the daily papers vie with one another in paying tribute to its interminable and nauseating small gossip. The critic who would write a series of long analytical reviews on the stupidity of the performances would place the business manager of his paper in an uncomfortable position. The stockholders of the daily papers are, many of them, boxholders at the Metropolitan. That tells one part of the story—sad, but too true.

All these conditions show the necessity of a paper like THE MUSICAL COURIER which refuses to submit to such conditions and influences. The critics on this paper are permitted to write as they please and to take as much space as the size of the edition warrants which is frequently enlarged four and eight pages at great cost to give them all the

space they require. The daily paper is a slave to entanglements and influences from which its owners and its conductors cannot escape; that controls the critic who is helpless. Here he can say what it is deemed essential to say with a due consideration to the whole situation and the future prosperity of music of which this paper is an elemental part.

THE EFFECT ON THE FUTURE.

THE unexpected deaths in Paris of MM. Lamoureux and Bertrand are likely to influence the economy of the operatic world quite apart from the grim sequence of the sad events. Namely, the demises remove the only serious competitors in M. Gailhard's way for the directorship of the National Opera House.

As is well known, the existing contract between the Government and Messrs. Bertrand and Gailhard was to expire at the end of 1900, after which date a fresh nomination by the Minister of Fine Arts would take place. But it is less well known that each of the co-directors had determined to make an independent bid for the coveted post, and that there existed between the parties such rivalry as made working together for the future well nigh impossible. We heard enough of the causes of this rivalry during our late visit to Paris to convince us of the seriousness of the rift, and we do not believe we are transgressing in any way in mentioning that the cardinal evil in M. Gailhard's eyes was the late Bertrand's readiness in granting leave of absence to his artists.

But let us repeat M. Gailhard's own words: "Here I am at the head of the only creative theatre in the world, constantly deprived of the necessary elements to pursue my work of art and to fulfill my contracts with the composers and the Government. I get the best young talent from French conservatoires, I travel constantly in search of fresh forces, and when I find only as much as a promise I go into harness and work myself out of sleep and rest to turn youngsters, men and women, into artists. The moment any of my pensionnaires makes the hit for which my labor has prepared him or her, a foreign impresario pounces upon them with a sack of dollars or sovereigns, and the trick is done. The artist who owes his musical education to the state and his practical training to his director forgets what he owes to those who gave him the means of earning his bread and cheese and turns his back on the Opéra. And thus for years past we have been alimentering Covent Garden and the Metropolitan. Look at the array of our artists: Melba, Eames, Bréval, Jean and Edouard de Reszké, Plançon, Alvarez, Saléza, Renaud, Lassalle, Noté—all of them gone for good or else returned in conditions which make it very difficult for the director of a national opera house to keep his prestige and discipline. I do not blame those who want to better themselves and who cannot resist the temptation of earning in a month abroad more than they would earn in six months with me. But I have my remedy, and if ever I am alone, without partners, at the Opéra it shall be applied. All the leaves of absence I shall ever give will be for rest and will be paid for, and there will be a clause in each contract forbidding my artists to accept foreign engagements. Cela sera ou l'Opéra ou l'Amérique et Londres, and who does not like it need not remain with me."

And that is how the removal of competitors from M. Guilhard's path will affect the working of the operatic system in England and in this country.

IN response to "A Weekly Subscriber" and other inquiries, would say that it is probable that the name of the successful candidate for the Willis E. Bacheller scholarship will be announced in these columns.

THE MUSIC OF THE XIX. CENTURY.

THE development of art in the future cannot be foretold. No one can say whether new factors may not enter into its progress. If different times have a different feeling for art, the consequence is that the cultivation of certain art-forms passes on from one artist to another, but the latter artist does not enter on his heritage without conditions; he must fill the inherited forms with his own spirit. He is most effective when he separates himself from the "has been." The modern artist can give his individuality full play; he need not, like Shakespeare, make concessions to his age, for our age understands the most subtle emotions of an artistic soul.

The character of our time is more scientific than artistic. Herein is the danger to art. "The limits of art are restricted the more the limits of science are extended." This remark of Schiller fits the music of our age. Modern music wishes to be more than a mere play in tones, but desires to take its part in the philosophical reflections of our day, to make the language of tones clearly comprehensible. Whether it does not thereby lose a portion of its own essence is a question to be discussed hereafter. The question, what is the essence, the nature, of music is not new. It was a burning question in the year 1600. At that period one noble flower of musical art had passed away, the period of polyphonic à capella music of the Middle Ages. It was a time of musical beatitude when the ear revelled in the magic of the "endless melodies" which, as sung by believing hearts, rose like the incense of the priest, as a musical thank offering to heaven. But as the ecclesiastical feeling declined, and the Renaissance revealed to man his own "I," the movement became noticeable in music. Polyphonic as the music was, it did not represent the expression of a definite personality, but confined itself to translating into tones general sensations. The struggle was against this objectivity of art, and led ultimately to monody, to the opera and the oratorio. The place of the old polyphony was taken by solos with instrumental accompaniment. Subjective pathos was poured in a broad stream into music. The saying of Monteverdi: "The word is the mistress, not the slave, of music," was the standard of the new school. Everywhere the intention was visible to give to the poetical emotional contents the greatest possible musical expression. Tone painting was the currency of the seventeenth century. In the employment of chromatic the means was discovered to enhance the musical expression for the more passionate passages of the poem. Music received dramatic accents.

The instrumental music of that time had to struggle with all the difficulties of a beginning, and had enough to do to reach a style of its own. At first instrumental music was chiefly vocal music transferred to instruments. The first independent form which others gradually followed was developed in Gabrieli's orchestral sonata. It may be said that all later instrumental forms, except Beethoven's Scherzo, have their roots in the seventeenth century. The characteristic of this instrumental music consists in this, that it endeavored, without the attraction of poetry, to become clearly intelligible by itself. Even in the second half of that century a transient tendency toward program music appeared—the nineteenth therefore cannot claim a priority in this respect—but on the whole instrumental music preserved its pure character till the middle of the eighteenth century, till the time when the symphony appeared as an independent instrumental form.

THE SYMPHONY (CLASSICAL).

The word symphony originally characterized an introductory orchestral piece (overture), limited, consequently, to three movements, till,

gradually separating from the church and the theatre, it became an independent instrumental piece, to the cultivation of which German musicians especially devoted themselves. It was at first a concession to the numerous dilettanti orchestras which at the time were an important factor in German musical life. But soon the technically easier symphony gave way to the more difficult concerto, the noblest species of instrumental music in the eighteenth century. Of the three schools of Germany which did most for the cultivation of the symphony the Vienna school, since the appearance of Josef Haydn, was epoch making for the development of the form. Some time, however, elapsed before the Haydn symphony attained the definite form which we now associate with the word. Fluctuating in the number of movements, the construction of which betrays the influence of the Scarlatti form of Italian operatic symphonies; hesitating whether the symphony ought to "express" a definite poetic program or be only a piece of society or festival music, Haydn first, in the so-called twelve London Symphonies (1791-1794), established the type so firmly that he must justly be regarded as the founder of the newer symphony. These London Symphonies, pure instrumental music without a definite poetic program, conquered rapidly the whole world and made the art form of the symphony popular.

While the Haydn symphonies give a musical expression to the spiritual, elegant conversational tone of the ancien régime, the symphonic work of Mozart in general assumes a more subjective position. Mozart spoke the language of his own heart, but he elevated the reality into a more ideal sphere; he wandered, to a certain extent, into the Fields of the Blessed, where there is no strife, no victory, where the human heart reposes from the cares and sorrows of this life. And if the woes of earth, the sufferings of earth, throw their shadows over this celestial realm, yet they can never disturb the pure joy of this blissfulness; for the wounds which have been inflicted on the heart have already ceased to bleed and only a painful recollection remains. In this freedom, loosed from earthly existence, lies the bliss bestowing quality of the Mozart art form.

Quite different is the subjective pathos of Beethoven. His symphonies speak the language of the passions. His symphonies are dramas of appalling tragedy, Beethoven himself the tragic hero in the combat against fate (C minor Symphony, 1808). They all stand on the ground of actual reality. What this reality meant for him the one word deafness makes clear. The more his affliction increased, the more the outer world was closed to him—the stronger grew the impulse to make his music subjective (innerlich). In his two first symphonies (1801-1803) he approximates to the Haydn-Mozart style, but is already at the limits of their art. With the "Eroica" he enters his own path. The struggle of the soul which raged in his bosom henceforth became the object of his symphonic poems. Each of these symphonies has a sharply stamped character, tells its own history, is a piece of Beethoven's own life. This is the explanation of the fundamental difference between them. Hence as Beethoven shows by his own example how an unbending will power can come forth in triumph from the hardest fate, he becomes the high priest of the art which feels in itself the power to make mankind better. "I am not anxious about my music," he said; "it can have no bad fate. The man to whom it makes itself understood must be free from all the misery in which others drag along."

To the fiery spirit of Beethoven the traditional forms of the symphony movements were naturally too narrow. The "Eroica" (1803) showed dimensions such as the previous symphony had not seen. With the extension of the so-called elaboration part and the Coda the other movements had to keep pace. In the Scherzo Beethoven found a means of expression to give an effectual contrast to heavy, glowing

words. The mad caprice, which at times is dominant, is not, however, the expression of a sportive, wanton genius; it is the humor of the experienced man of the world, who, to a certain extent, stands above the world, and from this elevated standpoint flogs the goings on of the world with the weapons of his art, sometimes even parodying itself. It is known that Beethoven in the Ninth Symphony, which was first produced in Vienna on May 7, 1824, smashed the old forms and wedded the tone to the word. To this action of Beethoven the newer forms of program music are, it is acknowledged, united.

The Beethoven Symphonies effected a thorough revolution of the musical energies of Germany. The great difficulties which it presented to performers were no longer within the compass of dilettanti orchestras. Concerts were henceforth in the hands of professional musicians.

The men who stood alongside of Haydn, Mozart and Beethoven are to-day, as it were, forgotten. In the Vienna school the influence of Haydn continued. His method and that of Mozart were combined in Dittersdorf, whose symphonies it has been endeavored to reintroduce to the concert hall. Beethoven's influence on the Vienna school did not at once fade. At first they merely copied him in externals. A deeper sense of his nature was that of Franz Schubert, the symphonist, most rich in melody of the century, with whom the history of the Vienna school comes to an end. In contrast to Beethoven, whose every work has to be wrung out from his "Dæmon," Schubert possessed the gift of being able to compose when he liked. It seems even as if he wrote his symphonies without any preparation. It is only of the B minor Symphony that any sketches remain. His first symphony falls in the year 1813; his last, the grand one in C major, was composed in March, 1828, a few months before his death. It was first performed March 22, 1839, at the suggestion of Schumann. In extent of breadth of form, in the "heavenly lengths," it reminds one directly of Beethoven, yet any imitation of the master is avoided. Of his other symphonies only the two movements of the B minor Symphony are not met in the concert room. The work, unfortunately, was left unfinished, and was first performed in 1865. Beautiful as Schubert's symphonies are in parts, in the whole they lack the virile power and rushing flight of Beethoven's genius; they bear traces of Jean Paul's spirit, and prepared the way for that sentimental tendency in the symphony which found its chief representatives in Spohr and Mendelssohn.

In France at the time of the German classics the names are Gossec (1825), who was driven out of the field by Haydn; Mehul (1817), whose G minor Symphony was often played down to the sixties, and Cherubini (1842), who held his place in the repertory longer with his D major Symphony. In Italy the symphony was represented by Boccherini.

In North Germany the symphony took another character from that of the Vienna school. The traditions of Bach remained. Imitation and fugue determined the form of these symphonies. Their touch was more a learned one, their tone drier. The chief representatives of this school are the Abbe Vogler, the two Rombergs and Fr. Schneider. The most talented was Wenzel Kallewoda (1801-1866), whose symphonies held the concert hall down to the forties and were justly appreciated. They would have had a longer life had he bestowed equal thoroughness on all parts of his seven symphonies. With Kallewoda the North German school vanishes from sight. It was revived by the Romantic school, for which in many respects it had been a preparation.

(To be continued.)

CALVE now proclaims herself a Theosophist. If she is sincere she should abandon the singing of Carmen and kindred roles. But she won't.

GOUNOD TO BIZET.

THE *Revue de Paris* prints a hitherto unpublished letter to Georges Bizet from Gounod, who, with F. Halévy, was one of the instructors of the composer of "Carmen." It is as follows:

"MY GOOD, DEAR, LITTLE GEORGES—The news of your proposal in three acts for the Théâtre Lyrique (Gounod is speaking of 'Les Pêcheurs de Perles,' first produced September 30, 1863) has given me great pleasure. My pleasure comes not only from the friendship which I feel for you, but from the assurance which your début gives me. You have, my dear boy, more in the depths of your pocket than is needed for an attempt; you have, besides, to support your names, and to this point I will especially, or rather exclusively, call your attention.

"1. You intend, as you write me, to be brief. That is excellent. But the brief time which is guaranteed you for the preparation of your work allows me to make the following suggestion: 'Do not hurry under the pretense that you are pressed.' The quicker you resolve to work the slower will be your progress onward, for dissatisfaction with this or that will compel you to rewrite, so that you will have double labor. Bring your work to maturity as if you had twice the time. Only work without interruption; that was the system of the tortoise, and it defeated the hare. Moreover, I advise you to review many pieces before you write one. The unity of your work will gain thereby.

"2. The subject, as you write to me, is Mexican. I do not know the play, and therefore can say nothing about it, but as far as possible strike a bright note. What is Mexican, it seems to me, does not incline to the gloomy.

"3. Do not let yourself be influenced by any acknowledged success. Be yourself. You will then be quite alone to-day, but to-morrow will have a large following. A first bit of originality is always a duel, a second will be a battle, the third a victory—not always in appearance, but surely in reality, in truth. You lament that the laws do not permit the murder of some composers. But they do permit it, and divine laws even order it. Only about the means some understanding must be reached. We all kill. The butcher kills the ox, the laxy man kills time or flies, the journalist kills what is already dead, and good works kill the bad ones. In twenty years Wagner, Berlioz, Schumann will count many victims. Do we not already see many, and them very famous, murdered by the last deeds of Beethoven? There is a great murderer! We, too, must belong to the murderers. Between the camp of the murderers and that of the victims there is no midway.

"Farewell. I embrace and love you.

"Yours,
GOUNOD."

With reference to paragraph two there must have been some misunderstanding, or else the scene of action must have been changed between the ordering and production of the piece, for the subject is not Mexican, but Indian.

B OR H.

UNDER the head of "A Timely Proposition" the *Musikalisches Wochenblatt* asks: "Can we not muster up energy enough to discard the useless mediæval H and put B back into its proper place?" It points out that the so-called H is only the Middle Age square B—that is, B as distinguished from B flat, and that the character is only retained by the Germans. Why should they not say that Schubert's Unfinished Symphony is in B minor and Becker's Mass is in B flat minor? Unfortunately, Germany has no authority like the French Academy to settle the question.



"WO DIE GOETTER NICHT SIND, WALTEN GESPENSTER." Where gods are not, ghosts reign. When Phœbus fled Forth from his laurel-girt Parnassian shrine With hollow shriek, that shivering o'er the brine Thrilled through earth, air, the news that Pan was dead, Dragons and demons reared their obscene head From fanes oracular, fierce serpentine Hissings, in lieu of Pythian runes divine, Poured on the night perplexity and dread. Thus, in the temple of man's mind, when faith, Hope, love, affection, gods of hearth and home, Have vanished, writhe dim sibilant desires, Phantasmal superstitions, lust the wraith And greed the vampire, sphinx-like fiends that roam Through ruined brain cells, ringed with fretful fires.

—J. A. SYMONDS, in the Academy.

AN aggrieved feminine correspondent sends me the intelligence that Sappho was a "poetess of passion" who happened to be a woman, thereby upsetting Laura Marholm's notions about the mental inferiority of the sex.

The autopsy does not prove this statement.

Another kind friend, and Little Sister to Women, forwards me the following, at the same time begging for its reproduction. The type proves it clipped from the *Herald*:

Prof. Paolo Montegazza, in the London *Humanitarian*, adduces a number of experiments to show the inferiority of woman's intellect to that of man's. He thus sums up:

"Woman has always been, is now and will always be less intelligent than man, and the general characteristic of her mind is that of being infantile. In the long run of intellectual evolution she always stops at the stations nearest to the point of departure. Of course with a better education she will be able in the future to make a greater contribution to literature, to science and to the fine arts; but I believe that the distance which separates her from us will always be the same, since the progress of man will keep pace with that of woman, each sex preserving all the while its own brain and the peculiar idiosyncrasies of the intellect.

"The oppression in which woman has been held until now is not sufficient to explain her inferiority. Oppression from the strong can only originate from surprise, but it can never last a long time. Those who stand high above others are placed there by the right, the beautiful right of might, which, if not the most just and lawful ideal, is yet the most natural and logical. Among savage tribes woman is subjected to man because she is physically weaker; in civilized states because she is intellectually weaker. Were she to become stronger to-morrow she would occupy the first place without any need of new doctrines or of new laws."

Romeike sent Lillian Langtry a bunch of press clippings the other day. The very first the girl from Jersey read was Acton Davies' sweet advance notice of "The Degenerates" in the *Evening Sun*.

"I'll attend to my own clippings," said the actress in her most indignant stage voice. Yet that is only what Mr. Davies said in his story.

And Percy Guard, of the *Herald*, "Robert Louis Stevenson" Guard, called on the blushing bride Langtry, and she cried aloud:

"Dear me, Mr. Guard, how you do recall my

Hugo de Bathe—poor boy, now battling with the boors." The music critic, it is said, blushed for the first time since he left Baltimore. But he got his interview. A mistake of this sort is worse than shooting one's wife by mistake for a burglar. The worst of it is that Mr. Guard, too, sometimes smokes cigarettes.

Paris is smiling funereally over the following mot:

"La musique de Richard Wagner s'introduisait à Paris,

Tout d'abord sur les Pas de loup

Plus tard elle avançait en Colonne

Et bientôt tout Paris en fût Lamoureux."

I understand that in a few weeks Rupert Hughes terminates his editorial connection with the *Criterion*. He will not, however, vacate the chair of its musical criticism. Mr. Hughes will devote himself to the production of his new book on American composers, a volume, I wager, that will create considerable comment. Page, of Boston, is to publish it. In addition Mr. Hughes will write for a number of magazines and weeklies. He has plenty of work ahead and is a strenuous advocate of the cause of American music.

During his recent lecture tour here Mr. Zangwill told the following story of himself: He was walking along the beach one day, when he decided to rest on a bench beside a wall. On the other side of the wall were two ladies talking. He listened because "he couldn't help it," and they were talking of him. One said it was wonderful how Mr. Zangwill could write as well as he did about the "Ghetto." The other replied, "Oh! not at all! Why shouldn't he write well about the Jews? He is one, and he has lived among them all his life, and ought to know them. Look at Walter Besant; he is more wonderful to my mind. He doesn't know anything at all of them, and yet he writes about them."

Did you ever see Sir Walter Besant's *ponem*? Ach weh!

I have been suffering for several weeks from a rare attack of critical conscience. Stacks of books, stacks of music, face me, and I sigh when I think of all the uncut wisdom, unread scores! To begin is like plunging from a precipice. Here is Homer A. Norris' "Art of Counterpoint," a valuable little treatise, with the very novel notion of an appeal to the eye at the beginning of each chapter through the medium of architectural ornamentation. The plea for the study of strict counterpoint in the middle of the book is a capital argument, capably put. The value of Mr. Norris' treatise is its condensed form and its comparative simplicity.

I have read with pleasure, and with profit, too, J. A. Fuller Maitland's "The Musician's Pilgrimage," which is a study in artistic development. Fuller Maitland is music critic of the London *Times*, and a man of scientific and literary attainments. He considers the development of the musician from the prodigy to the veteran. Intermediate steps, such as the student, the prig, the amateur, the virtuoso and the artist, are dealt with in terms of psychological clarity. The volume is very readable, very sane, and except for an occasional shaft hurled at the "new criticism," exceedingly fair. This new criticism one hears so much of is nothing but old wine in new bottles—and the glass is very brittle at times. I can safely recommend Fuller Maitland's book.

I remember reading some years ago Ebenezer Prout's *Instrumentation*. It was concise, comprehensive. Now this same and truly learned Englishman has written a big work on the orchestra, the

technics of the instruments, orchestral combination, &c. I couldn't myself score a simple popular song, nor do I theoretically grasp the marvelous alchemy which transmutes the dull metal, wood and gut to golden sonorities. But I feel orchestral color—how *décadent* this phrase!—to the pit of my soul. It appeals to me like great prose, painting or sculpture. So a work like Prout's gave me intense pleasure, just to see how the "wheels go 'round." There is every point considered—the different choirs, their treatment and possible combinations. Accompaniment writing is dealt with. Berlioz, Gevaert and Corder are supplemented in Prout's book, which, despite the fact that it is written by a conservative Englishman, is extremely modern. (Augener-Schubert.)

The Schirmers have just issued the third part of Busoni's "Well Tempered Clavichord." Never has John Sebastian Bach been so edited, so miraculously coned as by Busoni, who has accomplished here what Spitta did in a biographical way. The supplement alone, with its parallel examples, augmentations and suggestions, is a monument of the editor's ingenuity and industry.

Just to prove that he is not merely a theoretician Homer Norris sends me a unique little song called "Peace," built on an accompaniment of the C major scale—only this and nothing more. It is very clever and singable. Other songs are "Mother Mine," from Kipling, and "Et s'il revenait un Jour?" Some interesting harmonic experimentings are indulged in. Carl Figue's "Der Scharfenstein" was recently sung in Brooklyn. It is a heroic ballade for male chorus, baritone solo and orchestra. It is very effective.

Ernest R. Kroeger's music is being published by Breitkopf & Härtel. A Prelude and Fugue in B flat minor, of sonorous amplitude, instantly arrests one's attention. The theme of the prelude is very melodic and full of colored harmonies. It has swing, and if played with a broad tone will make the piano sound like an orchestral *carillon*. The fugue is technically stiff, containing passages for the left hand of descending double sixths. This is cruel. The *coda* is striking. Mr. Kroeger's new piano Sonata in D flat is another composition to which I must affix that hateful word—effective. Yet it is that above all things. Playable in the best sense, the Kroeger technics deal with figures that lie must seductively under the fingers. There is Chopin, there is Grieg, MacDowell and Schumann in the first movement. An absence of foolish filigree pleases. This movement is elaborately worked out in good form. The second and third movements are not so strong, the second subject of the andante bearing a suspicious resemblance to "Celeste Aïda." I should say that MacDowell influenced Kroeger in the finale, which is vigorous and brilliant. This composer needs strong figures and much endurance.

The same firm issue August Spanuth's Melodie in B flat, very pretty and *naïve*, and a Barcarolle in F sharp minor, elegiac and graceful in character. Both pieces are well adapted for teaching and *salon* performance. Mr. Spanuth knows his instrument.

Mr. Leopold Godowsky quite recently showed me some more of his remarkable decompositions of Chopin—I use the word in a technical, not an ironical, sense, for he really de-composes Chopin. Now he has had published arrangements of Chopin's Valse, op. 18, and the Chopin Rondo, op. 16, an astounding paraphrase of Henselt's Bird Study—dedicated to Alexander Lambert, and I assure you more brilliant than the original—also an original Toccata, an Arabesque, Capriccio, Melodie and Barcarolle—

Valse, all marked by delicacy of taste, much ingenuity in figuration and melodic feeling. After all, Godowsky is for the next century, as the senior editor of THE MUSICAL COURIER most wisely remarked.

Arthur Farwell, who has not allowed the grass to adhere to his heels since his return from Europe, has set Shelley's lovely "Indian Serenade," and set it well. I never but once saw a musical version of this poem. It was by Dr. F. L. Ritter. Still I think the poem floats better on the wings of its own passionate music. Mr. Farwell studied or had the advice while abroad of Humperdinck. His first harmony teacher in Boston was Homer A. Norris. He has talent, but at present is straining a bit. His op. 1, a very ambitiously written Ballade for piano and violin, shows this. It is not simple in feeling or in its technical expression. I like far better his settings of the four folksongs, "Mädchen Lieder," after Johanna Ambrosius, that eloquent German peasant woman. These are charming. I hear that Mr. Farwell is to occupy or is occupying the chair of musical lectures at Cornell University. He also contemplates critical work in this city.

This was in the *Evening Sun* some weeks ago. It is from a feminine pen, a kind, sisterly soul:

Matinee idols are not the only men whose worship is dimmed by marriage. A popular short story writer who, not twelve months ago, was the object of all the incense the young and impressionable heart can bestow, was imprudent enough last spring to marry. Evidently he thought his reputation could stand it. Sothern might suffer, and Hackett have to banish himself to one night stand wilds, and Jean de Reszké, when it came to counting up box office receipts, might question "Is marriage a failure?" but not he. Last in the affections of the critics and last in the love of his rivals, he stood first in the hearts of his countrywomen, especially those countrywomen still at boarding school and the admitted mainstay of the caramel manufactories. But it was the old, old story. "He's absolutely dead," said a leading bookseller the other day. "I don't know when we've had a call for any of his books. The announcement that he is to publish a new story creates not a ripple upon that current that decides the fate of a volume nowadays—feminine favor. It's all because he's married. His downfall dates from the moment of his wedding ceremony. For once the girls are on the side of the critics. So long as the man was unattached they raved over him; now that he's linked for life to a particular girl the others have no use for him. His glory and his greatness have departed. It's to be hoped he married a rich girl, for the falling off in his yearly income must be enormous."

Advice to young men authors about to marry would seem to be "Don't." But something, of course, depends upon the calibre of the author. It all goes to show how the woman author is handicapped. She may write her prettiest, but never can she hope for the financial fortune of the marriageable young man who, with or without ability, may choose to take his pen in hand. Women, as all publishers acknowledge, settle the fate of books, and who ever heard of a woman raving over a book written by a woman? The woman who settled the fate of this short story writer, however, has conferred a public benefit upon the world at large. "I take off my hat to her," said a man.

Ahem! I wonder who is meant? The De Reszké marriage, except that it kept Jean away this

season, had not the slightest effect on his box office popularity.

A century after the artistic and didactic theories of Ruskin are forgotten his prose will be read for its absolute beauty. Who cares a jot for the polemical jostle of the "Areopagitica"? Yet English prose would be poorer without John Milton. The best summing up of Ruskin's style appeared in last Sunday's *Times*. It is short enough for quotation:

"Ruskin was himself a Goth, using that term not in its bad sense, as a synonym with Vandal, but in the good, as a man mentally akin to that fresh mixture of races which produced the Gothic cathedrals. He had the vigor and combativeness, the contempt for the restrained and subdued in classic art which is seen in the builders of those great churches. He also had their capacity for great thoughts and religious impressions, and more than anything else, he had their discursiveness. Following the train of Ruskin's thought through page after page, chapter after chapter, of elaborated, overdecorated, involved prose of that kind which comes almost to the limit of poetry, one is forcibly reminded of a Gothic cathedral, where the maze of buttresses, flying arches, and pinnacles, not to speak of the myriad digressions in the way of statues and ornaments, confuse and perplex the eye. This confusion and perplexity are not always unpleasant; they are positively delightful to many people and painful only to a few.

"But it would not be fair to avoid making reference, though perhaps unneeded, to the actual beauty of John Ruskin's style, his matchless handling of the English language. No contemporary rivaled him in rhetoric. It often attains the elevation and creates in the reader the intellectual stir which the best German music produces. It does not convince, but it excites. It does not give actual arguments, just as that music does not give actual melody. But it gives endless suggestion, just as that music is full of recurring suggestiveness of melody."

The name of Ibsen's new play is "Naar vi dode Vaagner," which sounds as if Henrik thought Wagner was well-nigh dead. But it merely means "When We Dead Awaken." To judge from Dr. Eduard Brandes' critical study, translated in last Sunday's *Sun*, the new play is tremendous in its problems and execution. Greater even than art is love, and it is strange, is it not, to compare Wagner's last work, "Parsifal," and its denial of love, of the will to live and general anti-naturalism, and this last play of Ibsen's, with its magnificent proclamation and affirmation of the majesty of love? But Ibsen ranks Wagner and our grandchildren will discover it. He is not for the weaklings of today.

IN the Berlin letter to the *Pittsburg Leader* the extraordinary news is announced that "a Bavarian building commission has pronounced the Wagner theatre at Bayreuth unsafe and has forbidden its use next summer. The theatre was built twenty-seven years ago for the Wagner operas, and at that time was the most perfect playhouse in the world. The condemnation of this theatre will be a serious matter to admirers of Wagner. Only there has the opera of 'Parsifal' ever been performed."

This announcement must be absolutely verified before further comment can be made.

The National Conservatory of Music of America,

(FOUNDED BY MRS. JEANETTE M. THURBER)

128 East Seventeenth St., NEW YORK.

EMIL PAUR, Director.

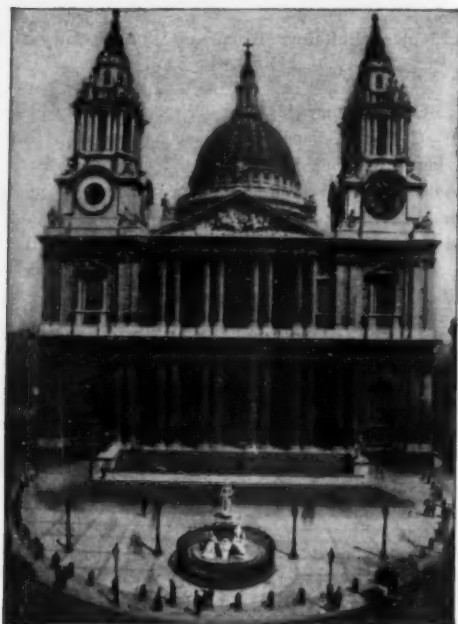
ADMISSION DAILY.

Artistic Faculty:

RAFAEL JOSEFFY,
ADELE MARGULIES,
LEOPOLD LICHTENBERG,
HENRY SCHMIDT,

ROMUALDO SAPIO,
EMIL PAUR,
HENRY T. FINCK,
LEO SCHULZ,

MAX SPICKER and others.



All advertisements from Great Britain intended for THE MUSICAL COURIER should be sent through our London Branch office, 21 Princes street, Cavendish square, Oxford circus, W. Single copies on sale at F. Batson's, 82 Grosvenor street, Bond street, W.

LONDON, January 10, 1900.

THE latest charity concert announced is one organized by Lady Lansdowne, wife of the Minister of War, to be given at Covent Garden on February 22. For this she has succeeded in securing the services of Madame Patti, the diva journeying from Craig y Nos to London expressly. For some time past Madame Patti has declined appearing at any charity functions in London, and doubtless the innovation of her name on this program will fill Covent Garden to overflowing, despite the fact that two guineas is the sum fixed for the stalls, the other parts of the house being charged for proportionately.

A monster concert of four hours' duration, in which military bands will play a considerable part, is announced at the Albert Hall, the chief vocalists being Madame Albani and Edward Lloyd. The presence of the latter justifies good attendance, but the former should retire before the last vestige of what was once a glorious voice be completely gone.

Herr Moriz Rosenthal despite the disquieting outlook for concerts in England, has decided upon a provincial tour in addition to three London concerts and an appearance at the Crystal Palace in February and March. These are under the direction of Mr. Vert.

Miss Clara Butt starts on her tour on the 22d inst., and will visit some forty towns in the three kingdoms.

The month of January will be a very quiet one here. Many concert engagements have been cancelled, but I predict that February will be infinitely brighter, even though no encouraging news comes from the seat of war.

Miss Margaret Macintyre, who is singing in opera in Italy during the current season, will return to London for engagements in May, and through Mr. Adlington has arranged for an extended tour of Great Britain for the autumn. Unless her voice is greatly improved upon that we heard when she last sang here her return will do her little good.

The Saturday Popular Concerts were resumed a few days ago with Miss Klotilde Kleeberg as pianist.

A concert tour for Ireland has been arranged for Joseph

O'Mara, the Irish tenor. The party includes Madame Roma, the California soprano; Joseph Klaus, Louis Pecsai and Mascheroni, the composer.

Samuel Coleridge-Taylor, whose compositions have found so much favor here the past three years, was married on Saturday last to Miss Jessie Walmisley, at Selhurst.

Music in London during the year 1899 has not made any special advance. Chamber music has not increased over that of 1898, either in value or in number of concerts. Robert Newman introduced the London Music Festival last spring, which served the purpose of bringing before Londoners three of Perosi's works, which proved anything but welcome. Indeed it may be said that so far as England is concerned Perosi's name has no lustre. Mr. Newman has of course sustained his usual number of orchestral concerts, including the Promenades; but the programs have not been such as we expected from the facilities at his command. Other orchestral enterprises have been at a low ebb. The Philharmonic concerts have fallen so low in the estimation of musical connoisseurs that they call for no criticism. We may, however, mention that they introduced to us a rising English composer, Walter H. Thorley. A concert devoted to the compositions of Fritz Delius displayed no ordinary gifts in this young Yorkshireman. A significant fact connected with the Philharmonic concerts is the appointment of F. H. Cowen as conductor. This is a move in the right direction, but whether he will be able to galvanize the paralyzed condition of this body into an acceptable state remains to be seen.

The usual concerts of Dr. Richter naturally took place, giving us again an opportunity of hearing the king among his fellows, with his superb interpretations of Wagner, Mozart and Beethoven. Dohnanyi's Concerto, the composer at the instrument, and Edward Elgar's orchestral variations were among the most attractive features of these concerts. The fact of this famous conductor taking up the baton of the Halle concerts has had an important effect upon music in the provinces; and while the conservative members of the Liverpool Philharmonic decry Richter and belaud Cowen, even in the face of their hostilities he has now succeeded in bringing them to a recognition of his magnificent and comprehensive art.

Two small orchestras have been organized during the past year, one by Mr. Newland-Smith and the other by Albert Fransella, for the purpose of giving the lighter forms of music, also for accompanying singers and instrumentalists, it being thought there would be a demand for orchestras of this kind in preference to the piano for the same purpose. Mottl has arranged most of the scenes, and many violin and piano concertos for a small orchestra, and there can be little doubt of their eventual success, although the support accorded this venture has not been what was hoped.

So far as London is concerned, choral works are but indifferently performed. We have no chorus to compare with those of Yorkshire, and the public here seems to take little interest in music of this kind. At the "Elijah" performance last autumn many hundreds of seats were vacant, nor was the Albert Hall nearly full for "The Messiah," given the first day of the new year. The Queen's Hall Choir has never reached a point that justifies its being regarded in a serious light. At the last concert the hall was barely one-quarter full.

The opera again was of no great importance. The only novelty was that of De Lara's "Messaline." No artist worth mentioning appeared here for the first time.

The Carl Rosa Opera Company has virtually come to an end, though it continues to drag out a miserable existence by means of the principals consenting to forego their salaries until the chorus and orchestra be paid up to date. The National Grand Opera Company, organized for the purpose of giving opera in English, failed for want of support. Among the comic operas that have been successful is "The Belle of New York," "The Greek Slave," and finally "The Rose of Persia," now running at the Savoy.

The Organ Voluntary in the Church Service.

THE Rev. Dr. Howard Duffield, at the "Old First" Church, last Sunday night, spoke of the importance of the organ voluntary in the church service, and its proper place and significance. Dr. Duffield, who is thoroughly *en rapport* with all matters musical, besides being an organist himself, and frequently playing for Mr. Carl in his absence, is fully competent to speak of the musical portion of a service. He dwelt at some length on the fact of the "Prelude" being a part of the service, and not a composition played as a preliminary function. The Doctor then suggested that after the Benediction had been pronounced those who wished to greet him or engage in silent devotion should remain until the "Postlude" had been played, inasmuch as he considered the rendition of this number to be a part of the service, and instead of serving to dismiss the congregation in the usual way, it should instead inspire holy thoughts, and prepare one better for the cares of the world and trials to be encountered in the walks of life.

The larger part of the congregation remained seated until Mr. Carl had finished playing, and as Dr. Duffield left the pulpit many advanced to greet the clergyman, as is his usual custom.

Dr. Duffield was for five seasons president of the Baton Club; is now, for the second year, president of the Gamut Club, and has frequently delivered lectures upon musical topics.

Pittsburg's Enthusiasm Over Saville.

Another noted concert by the Pittsburg Orchestra was given last evening in Carnegie Music Hall. The orchestra, under the direction of Victor Herbert and assisted by Mme. Frances Saville, soprano, prima donna of the Grand Opera in Vienna, and regarded as one of the most beautiful women on the operatic stage, was most enjoyable.

Madame Saville, one of the most brilliant singers heard in Pittsburg for several years, has an individuality of her own. Her rendition of the aria was matchless in its brilliancy and grace, while in the "Waltz," from "Mirielle," by Gounod, the singer's voice rippled with the utmost grace and flexibility.—Pittsburg Commercial Gazette, January 13, 1900.

Mme. Frances Saville achieved a triumph. Her singing was an unqualified pleasure. Her art is so perfect and all the delightful possibilities of her gift have been so wonderfully brought out and broadened and developed that to listen to her is an exquisite delight. It is only the works of the masters that are worthy of such a voice. She is gifted with rare expression and a keen appreciation of the artistic.

"Une Voce Poco Fa" Saville sang beautifully and impressively. As an encore she gave a ballad of Cowan's. In the second part she sang with charming naïveté Gounod's Waltz Song and made a tremendous hit when she responded to an imperative demand for an encore with Massenet's "It Was a Dream."—Pittsburg Times, January 13, 1900.

Madame Saville's voice has a great range and is full of sweetness. She is so thoroughly artistic that criticism of her work would be painfully difficult. As the soprano soloist for the orchestra concerts few have been so well received.—Pittsburg Dispatch, January 13, 1900.

Frances Saville has a sweet, clear voice. Her strong features are technic and phrasing. The Waltz from "Mirielle," by Gounod, a most enchanting composition, was sung with enthusiasm, feeling and wonderful execution.

As a second encore and a most effective climax, she sang "It Was Only a Dream," by Cowan. This differed entirely from her former selections, and there was a sweetness and expression about it that reached every corner of the vast hall.—Pittsburg Post, January 13, 1900.

Fanciulli's Band Engaged.

Fanciulli's Seventy-first Regiment Band has been engaged by the Manhattan Beach Company to furnish music during the summer season at the Manhattan Beach Hotel. The contract was signed last Saturday. Fanciulli's Band played in Central Park last summer and the summer before. Fanciulli was for five years the leader of the United States Marine Band in Washington. For many years before he was with Gilmore's Band. Fanciulli's Band will be augmented for the summer engagement at Manhattan Beach, and the band's repertory will be considerably enlarged. Many bands and orchestras competed for this engagement.

TOWNSEND H. FELLOWS, '.

Director of MUSICAL ARTISTS.
CONCERT AND ORATORIO.

501-2 Carnegie Hall, New York City.



MR. FRANCIS ROGERS Baritone.



MR. A. Y. CORNELL, Tenor.



MISS REBECCA HOLMES,
Violiniste.

Largest and Most Successful Choir Exchange in America.



MR. PAUL DUFALT, Tenor.



MR. W. E. BACHELLER, Tenor.

M. JEAN

DE RESZKÉ

RECOMMENDS

W. H. LAWTON.

"You are a master of the art of singing, and my advice to you is to guard the knowledge that you possess most jealously; you are a very, very clever man."

THE PUBLIC is cordially invited to Four Lectures on Breathing, The Larynx, Voice Registers and Articulating Organs—Tuesday Evenings, January 9, 16, 23 and 30, at 8:30—106 West 43d Street, NEW YORK.

Louis Blumenberg, 'Cellist.

THE Nevada tour West and on the Pacific Coast is proving to be one of the most successful of recent musical ventures. The houses are all crowded and sold out in advance at high rates. There is no concert company with Nevada. Manager Young did not feel justified in risking salaries of many assisting artists and particularly the large expenses connected with first class travel for long distances. He therefore decided to place with Nevada one artist only and selected Louis Blumenberg, the noted 'cello virtuoso. His judgment seems to have been indorsed by the events for Nevada and Blumenberg are sufficient to draw the houses, repeat the concerts and please audiences and critics. Much has already been said of Nevada. A few reprints on the 'cellist's performances are therefore in order.

The San Francisco *Town Talk* of January 13 says:

When I now reverse the order of the program distributed at the Nevada concert last Monday evening and give first place to Louis Blumenberg, the 'cellist, who appeared at the tail-end in the enumeration of the participants, I do not mean to belittle the prominence of Emma Nevada. As the star of the company, she is by right entitled to the place of honor, nor is it my intention to question the good judgment of the management which compiled the list. My sole reason for thus revolutionizing the rules of traditional criticism is the fact that an artist comparatively unknown to our fastidious concert public, a young man who had barely half a dozen acquaintances in the auditorium, a soloist who did not figure prominently in the preliminary announcements, ingratiated himself with such spontaneity into the hearts of our music lovers that his two solos were rewarded with peremptory demands for encores, and with an applause the enthusiasm of which was assuredly sincere. The artist who is able to thus move an entire strange audience to unmistakable manifestations of approval controls an influence the power of which cannot be questioned. These statements are not based upon a banal desire to fling praise upon the arena of public opinion, but upon solid facts, upon the expressions of those who witnessed the concert. And now let us see whether there was any justification for this exhibition of delight. There is no instrument used upon the concert stage to-day which appeals so much to our soul or harmonizes so well with our emotional nature as the 'cello. From no other instrument can the artist obtain a more correct reflection of the human voice than from this very musical implement which so few can coax to speak. It is because of this scarcity of 'cello virtuosi that Mr. Blumenberg is entitled to prominence and the critic is justified to drag him from the shadow of "assisting artist" into the sunlight of an important factor at a prominent concert. The first requisite of a 'cello virtuoso is the production of a firm and mellow tone. This is the more difficult to obtain, because a 'cello naturally is endowed with a nasal sound which to eliminate entirely requires miraculous talent and the absence of which would rob the instrument of its very character. I do not at all agree with those critics who claim that Mr. Blumenberg has a small tone. It must always be remembered that a stage is not the best place upon which to play a single string instrument, and besides I am afraid that a "big tone" is often overrated. I cannot imagine a larger tone than that of Mr. Blumenberg, and I have certainly heard the foremost 'cellists. Besides, it is not so much the quantity as the quality which counts in 'cello playing as well as in any other artistic accomplishment. If you want to judge a performer's size or breadth of tone listen to his bass notes and I defy any musician to find fault with the bass tones of Mr. Blumenberg. Besides breadth, resonance and mellowness, this admirable executant exhibits a temperament and refinement of taste which were the main cause of the enthusiasm he treated. Harmonics and pianissimos are the pre-eminent difficulties of 'cello playing. And it was in these very difficulties wherein Mr. Blumenberg was at his best. His temperament was particularly prominent in the "Hungarian Caprice," by Dunkler. Its title infers that this composition proposes to picture a capricious temperament. It is therefore necessary for the artist to point out the various moods depicted by the composer. Laughing and weeping, cheerfulness and vexation, happiness and sorrow, humor and pathos were easily recognized in the interpretation of Mr. Blumenberg. His shading was excellent. An artist who commands so many advantages figures prominently in his profession, and the just tribute should not be withheld from Mr. Blumenberg even if he does figure subordinately upon the program. It may be interesting to add that Mr. Blumenberg is the only American born 'cellist who has gained prominence in artistic circles and who made a successful concert tour through Europe.

Mr. Blumenberg was a happy surprise. We do not usually expect too much of the small-typed musicians who support a concertizing star. Mr. Blumenberg is easily one of the best 'cellists ever heard in San Francisco. He is not a passionate player and his tone is not big; but he knows his instrument and he knows his music. The 'cello is by nature the most musical of all instruments; it does not give out an absolutely unpleasant sound when you roll it down a flight of stairs. But it is only when a first-rate man is at the bow that "brilliant" music sounds well from it. Like the elephant, the 'cello was intended for the slower things. Mr. Blumenberg is one of the few artists who can render acceptably the frilled and fretted

music that composers persist in writing against the dignity of this instrument. Popper, the arch-fantastic of 'cello writers, was represented in the program by his "Spinning Wheel," a breakneck tone picture, whose difficulties were devised with fiendish ingenuity. Mr. Blumenberg played the piece as Ysaye might have played it, with all the compact conveniences of a violin. Rubinstein's "Melody in F" afforded him a beautiful exhibition of surging tone, and Saint-Saëns' "La Cygne" brought out a lot of good musicianly feeling. Mr. Blumenberg is worthy of his star.—San Francisco Examiner, January 9, 1900.

The 'cellist, Mr. Blumenberg, is a virtuoso worth going a few miles to hear. His tone is somewhat miniature and his temperament is not of the burning kind, but he is a musician of discrimination and a splendid technician; indeed, one of the best 'cellists who ever played here.—San Francisco News-Letter, January 13.

Mr. Blumenberg, the 'cellist, is a most capable artist. He played some very interesting numbers with a remarkably masterful style and great delicacy.—San Francisco Call, January 13.

Regarding the Salt Lake concert the *Herald* of that city January 2 says:

Louis Blumenberg, 'cellist, completely captured the audience by his playing and was most enthusiastically received and recalled.

The Nevada-Blumenberg concerts are now in progress in all the coast cities and will be given after the Southern California route has been finished in Portland and the Oregon and Washington cities.

People's Choral Union Concert.

This occurred last Wednesday evening at Lenox Lyceum, the participants being Miss Fanny M. Maass, soprano; Carl H. Engel, violinist; Platon Brounoff, pianist and conductor; Alfred Hallam, baritone; John F. Dillon, humorist, with F. W. Riesberg, accompanist; beside these, the People's Male Chorus, some 100 strong, sang.

Miss Maass sang with beautiful tone quality and distinct enunciation, and earned hearty applause. Hers is a most captivating personality. Mr. Engel played an encore, and Mr. Dillon pleased the people. Mr. Hallam got a rousing encore, and had to sing the English "Will o' the Wisp" in response.

Undoubtedly the feature of the concert, however, was the People's Male Chorus, under M. Brounoff. They sang the "Tannhäuser's" Pilgrims' Chorus with fire, great sweep and musical expression and with the infectious enthusiasm of their popular conductor. Later the delicacy and taste displayed in their singing of Brahms' "Lullaby" and Meyer Helmund's "Marguerite" were much commented on. The Brahms went with beautiful shading. As encore they sang the character piece "Wot cher?" This society is evidently hard and steady rehearsal folk with high aims, and in the course of time will take great prominence in New York's musical life.

Mr. Brounoff is to be congratulated on his success as both conductor and pianist, in the latter capacity getting a hearty encore. His singing touch and vigor won great applause. The arrangements for the evening were in the capable hands of Chairman James D. Gagan.

Binghamton State Teachers.

A meeting in the interest of the New York State Music Teachers' Association was held in Binghamton on Tuesday, January 9. The meeting was called by W. H. Hoerrner, first vice-president for Broome County, who presided. The work of the association was discussed. An informal program of songs and piano music was given during the evening, those taking part being representative musicians. Among those participating were Mrs. L. M. Rice, Mrs. E. M. Terwilliger, Mrs. Fred White, Mrs. H. R. Holcomb, Miss Kate Fowler, Mrs. Squires and E. F. Hess.

Mr. Hoerrner is undoubtedly the right man in the right place, his popularity extending to all circles; the fact that there were over one hundred present, mostly professional musicians, shows the interest taken, and augurs well for the Broome County attendance at the Saratoga meeting the coming June. Mr. Hoerrner is to be congratulated on the successful first meeting, and it is hoped this success will go on increasing.

OUR NEW HOME.

St. James Building, Broadway and Twenty-sixth Street.

ABOUT the time this issue is circulated, THE MUSICAL COURIER Company will open its new offices in the St. James Building, Broadway and Twenty-sixth street.

A large office staff and equipment cannot change its home in an hour, but the work is going along steadily, and in a few days THE MUSICAL COURIER will be happy to welcome its patrons and friends to the largest music and music trade paper office in the world.

Ernest Gamble's Bookings.

For the next fortnight Ernest Gamble's engagements are as follows: Dayton, Ohio (Mozart Club), January 22; Oxford, Ohio, January 23; Dunville, Ill., January 25; Springfield, Ill. (Choral Society), January 26; Taylorville, Ill., January 27; Mt. Pleasant, Ia. (Ladies' Musicales), January 29; Des Moines, Ia., January 30; Lincoln, Neb., February 2.

During February Mr. Gamble will visit Kansas, Missouri, Arkansas and Texas. This is his second tour of the South. His success continues, as will be seen from the Parkersburg (W. Va.) *News*, January 19:

Nothing could have been more pleasing to the musical people than the varied repertory that Ernest Gamble rendered so artistically to the unusually large and appreciative audience that greeted him last evening.

The beauty and richness of his voice are given free scope in his masterly interpretative powers.

Of the entire program, his greatest success was in a singularly pathetic song of Arthur Sommervell, "Once at the Angelus." It was given with wonderful delicacy and tenderness and won a recall, the last verse being repeated. That Mr. Gamble should succeed so well in a song of this character shows that he has made good use of his mind in his studies, not relying upon the voice entirely, which, by reason of its size and quality, would be thought to be better (or almost entirely) adapted to songs of a robust character.

Stillwell at Detroit and Toledo.

Miss Stilwell was honored with a recall after her presentation of the "Mazurka Brillante" (Liszt), when she gave Mendelssohn's "Spring Song." Her technic is firm and brilliant, and she plays with much warmth of temperament.—Detroit Evening News, January 10, 1900.

Miss Stilwell played with good taste and very fine execution. In two solo numbers she showed that she was a pianist of considerable power and fine technic.—Detroit Journal, January 10, 1900.

Miss Stilwell played Chopin's G minor Ballade, and in the performance the lady exhibited adequate digital dexterity and unexpected power. She won encores.—Detroit Free Press, January 10, 1900.

Miss Margaret Stilwell, of New York, with her part of the program, added not a little to the success of the concert. She gave the following numbers in brilliant style: "Ballade," G minor (Chopin), "Love Song" (Nevin) and "Mazurka Brillante" (Liszt).—Toledo Commercial, January 11, 1900.

The Eurydice Club, at its first public concert last night, was assisted by two extremely capable artists, one of whom was Miss Stilwell, pianist, of New York.—Toledo Bee, January 11, 1900.

McLewee and Beardsley.

Mrs. Mathilde Hallam McLewee, the contralto, and Mrs. William E. Beardsley, pianist, added much to the success of the private concert given at Dyker Hill Club House, Brooklyn, last week. The former sang superbly Mercadante's "S'estinto;" she was in glorious voice, and had to sing an encore, Nevin's "That We Two Were Maying." Mrs. Beardsley played the Eighth Hungarian Rhapsodie with verve and brilliance, and later a brace of solos, with such success that she received an insistent encore. While there were other interesting features at this affair, they do not, however, call for special comment. F. W. Riesberg played the accompaniments for Mrs. McLewee.

MR. VICTOR THRANE

Engaged as Soloist

by the

NEW YORK PHIL. ORCHESTRA,
BOSTON SYMPHONY "
PITTSBURG "
CINCINNATI "
CHICAGO "

PETSCHNIKOFF

THE FAMOUS RUSSIAN VIOLINIST.

ACCOMPANIED BY . . .

KNABE PIANO USED.

AIMÉ LACHAUME, Pianist.

J. V. GOTTSCALK, Representative

Address 33 Union Square, New York.

HAS THE HONOR TO ANNOUNCE



THE MUSICAL COURIER, 24 RUE TAITBOUT, PARIS.
January 1, 1900.

It is not to be wondered at if some Paris items appear rather late this month. What with the quantity of items to be mentioned, all equally worthy of attention, and the fact that editions were doubled up during Christmas, the only wonder is that so much of a foreign nature gets pressed into the tremendous burden of musical activity in the States. There is no possibility of giving place to all the varied musical interest of Paris in a home paper. It means a regular French supplement to "The Musical Courier."

"IPHIGENIE EN TAURIDE"—(Continued.)

THE opera consists of four acts. The first is in the holy wood of Tauride, showing the doors of the temple of Diana, where Iphigénie is high priestess; second, the hall inside the temple, in which the foreigners are usually put to death; third, Iphigénie at home, and fourth, the inside of the temple again, the altar and the victims within it.

The instrumental introduction represents the appearance of Iphigénie and her priestesses, calm, dignified and gracious first. Then come signs of an approaching storm, which, growing in force and violence, ends in rain and hail, after which it dies away again after the manner of storms.

After the manner of policemen, when the crime is done, and priests when the trouble is past, Iphigénie begins to pray for protection as the storm ceases.

With the usual religious tendency which we are called so many times to remark in priests and priestesses, she prays that the lightning may be sent to strike wicked people, but that as for her and her priestesses they are simply innocence personified, and should not be harmed. The other priestesses echo the generous cry in chorus, and Iphigénie then asks that in case the place where they are is dangerous, that the temple may be moved away to one of greater security. The priestesses again insist upon their innocence, which, in fact, no one doubted in the least, and an instrumental interlude follows.

After this interlude, in which a movement of the storm

returns with violence and dies again, Iphigénie begins to show qualms of conscience for the bloody work in which she is engaged—namely, the slaughter of all the foreigners who come into the country. She prays that less blood may be shed, that the barbarous custom may cease. She calls it "holy barbarous work," showing how people may come to believe that anything is right, if only it be said to be right by influence.

Here is the danger of listening to "influence" which silences thought. Its day is almost past, but enough of it still exists to be harmful.

Out of the final chorus reiteration by the priestesses rises a wail of despair from Iphigénie, who discloses a presentment of misfortune. Setting aside the efforts of the women to turn her thoughts, she relates a terrible dream she has had, in which her father's palace has been set on fire, her father put to death by her mother, who in turn has been killed by her brother Orestes, while, in addition, she has slain, or attempted to slay, her brother.

A chorus of "Oh, what a horrible dream" comes from the women at this, and Iphigénie continues, possessed by the terror of having slain her brother, upon whom she depended to liberate her in some unknown way from the life which to her has become odious. The implores the gods to deliver her from the people and the occupation she has grown to detest. The priestesses, soprani and contralti echo this prayer in chorus. Evidently they do not enjoy it any more than she does.

At the close of this, the first scene, Thoas, the high priest or King of Tauride, comes in to interview the young high priestess.

It seems that he, too, is prey to most distressing premonitions and consequent terror. He announces them to Iphigénie and begs her as the gods favored interpreter to make those gods stop tormenting him. She tells him that she is only too tired of weeping on her own account and that heaven and the gods have ceased to listen to her.

He tells her it is not tears that move the heavens, but bloodshed; that the gods want more blood, and she must shed it. The old man continues with a remarkable bass solo (which, indeed, he could never have accomplished without Gluck) to describe his frightful imaginings and to urge her assuaging of them.

A vigorous chorus of Scythians brings in Scene III. and the announcement that comfort is coming. The gods are becoming appeased. They see strangers landing in the country, and like hungry wolves before fresh meat their growlings are ceasing. The generous Scythians continue to assert their delight that the foreigners should come just in time and that blood should now be poured out for the general amnesty of the country and all be at peace.

Iphigénie is, as may be imagined, shocked at the news, and thinks of the part she will have to perform in the reception of the strangers.

One of the Scythians announces that things are even better than anyone could have expected—that the strangers are young Greeks! They have been shipwrecked on the shores and have done their utmost not to be taken by the inhabitants, but are forced finally to give themselves up. He tells how that one of them seems to be the prey of remorse and calls constantly on death to deliver him.

A chorus unites in joy at the thought of "fresh blood." Iphigénie calls her work "saintly but rather cruel," and the old priest chimes in that for his part he had better get out of the way, as there may be some "saintly mysteries" attending the affair, at which he had better not be present.

He then turns to "the people" and tells them to shout the news to heaven that the gods are going to have a feast.

The song of the people is worthy of the barbarous tutelage.

They say that blood must be spilled to expiate their

crimes, that God has sent these victims into their hands on purpose as this expiation, that the knife which shall be used and the hand which raises it are "sacred," and they pray that their gratitude shall be equal to the holy favor they have received!

As even an audience begins to feel the stress of circumstance at this point, a ballet is introduced to raise their spirits a little. Three pages of lovely music are given to the task. A colloquy follows, in which the cowardly Thoas bullies the young Greeks to show his official authority, before "running off" to leave the more difficult task to—a woman.

The chorus takes up the refrain of joy, and the curtain falls on the first act.

In the second act the two young Greek prisoners, Orestes and his friend Pylades are in the hall of the temple where the sacred altar is erected, and on which by and by they shall die.

Pylades rallies Orestes, asking him what matters death to heroes, and further, are they not together! Orestes deplores his fate, weeps and blames fate for his unhappiness. He recalls the murder of his mother, and now comes the death of his friend through his leading. He calls the gods the authors of these crimes, and prays them to put an end to him as speedily as possible to justify themselves.

(The logic in these things is to be admired!)

Here follows one of the most beautiful and "civilized" of all the utterances of the opera, a few disjointed sentences expressing the very essence of loyalty, friendship and devotion on the part of Pylades.

He thanks in advance the stroke that falls on both at once. The rigor of fate is lifted since it makes them fall together. Death to him is a favor, since the tombeau covers both. The lines, rhythmic and touching, are repeated.

It must be said here that the flow of music in the poetry alone is enough to inspire music in this composition. One has but to compare this libretto to that of "Proserpine" to feel that the creation of anything like such uniform, beautiful and impressive music in the latter was impossible.

Music does not marry subjects. It marries the relation of subject or feeling in rhythmic poetry.

Never will we have the real, moving, stirring power in music until this idea of writing after rocky blank verse and lame, jumping, crippled prose shall pass.

Rhythm and rhythm and again rhythm is the alcohol of music. There may be harmony without rhythm, there may even be melody. There never can be music. For harmony alone, nor harmony tortured by ingenuity, can never produce the alcohol.

In the next scene, the second, a minister of the interior announces to the prisoners that they must be separated.

Pylades returns that no death could hurt like that sentence.

The minister says it is not his doing; he obeys the voice of his superiors, and the culprits are painfully separated.

Orestes passes through a frightful state of feeling, acknowledging the justice of the gods toward him and his wretchedness for his friend's disaster. Worn out with the strain of his feelings he falls unconscious.

As he lies unconscious a pantomime ballet of furies is performed about him, which accentuates the horror of the circumstances. A chorus invoking sufficient cruelty to avenge the murder of a mother is sung at the close of the ballet.

Orestes writhes as in torment, and they tell him that it has not yet commenced. He calls for pity. They tell him he will have none, and with these horrors united, leading to a crisis, the fourth scene closes.

It is a good thing that Christ came to put an end to this idea of material vengeance. It is a pity that the real spirituality of his message is as yet so little understood. The



RESULTS
—decide the successful—
TEACHER.

Frederic Mariner
TECHNIC SPECIALIST.

STUDIO:
VIRGIL PIANO SCHOOL,
20 West 15th St., New York.

ERICSSON

BUSHNELL.

For Dates, Terms, &c., address

177 Duane Street, NEW YORK.

Prof. LUDWIG BREITNER,
Piano Lessons,
Steinway Hall, NEW YORK.

ROMUALDO SAPIO

With the National Conservatory of Music, New York; late conductor Abbey & Grau, Adelina Patti, Metropolitan Opera House, &c.

VOCAL INSTRUCTION.

Private Studio: - - 230 WEST 43d STREET, NEW YORK.

LOUIS V. SAAR,

Piano Ensemble Playing and the
Theoretical Branches. . . .
Harmony, Counterpoint, Composition. Studio: STEINWAY HALL, NY
Applications by mail. Send for circular

MAX BENDIX

(Indorsed by Ysaie, Sauret, Thomson and Halir)

Violin School.

OPENS FEBRUARY 15, 1900.

APPLICATIONS RECEIVED NOW.

Address THE ROCKINGHAM,

1744 Broadway, New York.



THE MISSES
SUSAN SCOFIELD
AND

LUCIE MARGUERITE BOICE.
Ensemble Vocalists. VOICE.
Extensive Repertoire. Duets and
Solos by best composers. Concert,
Recitals, Musicales, Operas.
For Terms and Dates address
764 Greene Ave.,
Brooklyn, N. Y.



time is coming when our descendants will look back on this age in which we live with the same sickening horror that we now look back on the conditions herein described.

Scene five of the second act opens the doors of the chamber of horrors and lets Iphigénie enter. At Orestes' exclamation of astonishment, she returns that he may hate her, but if he knew how she felt he would pity.

He examines her features, and demands how ever one such as she happens to be in such a place. She orders his irons taken off. She asks whence he comes and why he sighs. He tells her his country. She asks news of Agamemnon. Weeping, he tells her of Agamemnon's death by the hand of his wife, Clytemnestre, and the vengeance of the act by his own hand, which by the gods' command has taken place.

In a touching recitative Iphigénie asks the gods to do what they will with her, that they can now accomplish nothing worse. A chorus of women follows in the same strain. Iphigénie continues in a dramatic solo, saying that her unfortunate country has no more a king and she no more her parents; that all is fallen and destroyed, and she calls on the women to sing the misfortune. The chorus responds. In recitative she calls for the funeral cap that the "cold honors" due may be fittingly rendered.

After a page of instrumentation the ceremony begins by the chorus, followed by another page of instrumentation, when Iphigénie calls her brother to be witness of her grief. Her song is then joined to the chorus, and the second act closes upon the women all leaving the stage singing their mournful chant.

In the third act the scene is the apartment of Iphigénie. Here in recitative the priestess expresses the unaccountable tenderness which she feels toward the victims, especially one of them. (She does not yet know that he is her brother.) She dwells further on this obsession in a plaintive solo which follows.

In scene three the two prisoners are allowed to see each other. In a trio she announces that she has made up her mind to allow one of them to live, and a contest follows between the friends as to which it shall be. This sublime contest of friendship, indeed, is kept up through three marvelous scenes, until by force of his pleading Orestes is condemned. Pylades is promised freedom on condition that he carries a letter from Iphigénie safely to Greece and gives it into the hands of Electra, her sister.

Scene seven is a solo by Pylades alone, in which he vows not only to get to Greece and deliver the letter, but to return armed to save Orestes from the hands of the sacred butchers. This is the end of act three.

Act four represents the interior of the temple of Diana with the statue and altar of sacrifice in view. Iphigénie expresses the weakness of heart and nature before her dreadful duty. Then suddenly falling on her knees before the altar she makes her last appeal to the gods.

Here she does what many a brave and valiant woman had done before her, does to-day, and will continue to do for some time yet.

Wearied of the strife of her better nature, with the damnable, implacable circumstances about her, she prays that all the humanity might be taken out of her heart, that the soul of the woman might be changed to that of the savage beast, that all gentleness, sympathy and kindness might be changed to inhuman ferocity!

How many of us women have passed through just such a crisis as this, when to tune ourselves in accord with opposing influence pressing around seemed the only escape from it. Thank progress, these devastating cyclones are becoming less frequent in our world, since we have learned to tune ourselves to an influence higher than that of human slavery.

In this case, as in many another, the cyclone was not wholly devastating, for a revulsion of feeling back to self

returns, and she finds it a "crime abominable" to take life. While a pray to the struggle going on within her a hymn to the goddess Diana is heard, praying that the smoke of the victim's body and the incense burning about him may reach her saintship's nostrils, and that while licking her holy lips over the joy of blood spilled, she may be tempted, in her excess of good humor, to shake down a few blessings upon the heads of her devoted and willing servants here below! Fair exchange being no robbery, &c.

Iphigénie, always drawing back trembling, fearful and hopeful of escape of some kind, is presented with the sacred knife by a priestess, when (as by some occult intuition forced by the horror of the situation) brother and sister discover each other and fall into each other's arms, while the women fall upon their knees, according to habit.

Orestes is astonished that Iphigénie can feel kindly toward him, in spite of the crime he has committed. She tells him not to intrude that thought upon the only happiness she has known for years!

What a score nature will have to settle with thoughtlessness, creed and tradition, when scores come to be settled!

While in the midst of their first joy and surprise, a Greek woman rushes in and warns Iphigénie that the old Dago Thoas has discovered the flight of one of the prisoners (Pylades, whom she sent on with the letter), and that he is tearing toward the temple like a madman, and woe to them all!

The priestesses call on the gods to succor them. Iphigénie tells them that Orestes, being of the blood of the gods, as son of Agamemnon the king, the gods are bound to succor him.

At this Thoas rushes in in a fury, accusing Iphigénie of being traitress, infidel, &c. He tells her that if she does not hurry up and finish the other victim there is no telling what may not happen to them all.

Which means that no matter about her character being "infidel, traitor, deceitful, &c.," it is the result of that disposition in regard to harm coming to them which is the crime!

And this is exactly the teaching everywhere to-day. Mary gets scolded if by carelessness she break an expensive cup or saucer. If by the same carelessness she let a tin cup fall no attention is paid to it. John gets a worse whipping for stealing a dollar than for taking a nickel. A wife's deceitful action, if turned to the good of the husband, is lauded and praised or passed over. When it is turned in favor of another there is a mortal row.

Results, results, results, everywhere made the basis of estimation, whereas the only logical basis of estimation is the character back of its activity.

Thoas, being a religious leader, never thought of those things at all, so he orders Iphigénie to be seized and put in irons, and the inquisition pots to be put over the fire in which to cook her.

Instead of seizing one of the chalice cups and using it with skill against the dear old man's forehead, or falling upon and strangling him to death, the brother and sister fall upon their knees, declaring who they are and imploring pity.

They had not yet read Shakespeare, who said that one might as well appeal to a dog who bayed the moon as to a person who did not have the natural impulses of kindness and consideration.

So they prayed to the old priest at first from pure habit. Suddenly changing their attitude, however, they rise and defy him. Iphigénie commands the guards to protect their king (Orestes) and the women to aid in his defense. They hustle Orestes behind the altar, where the guards think they dare not come, and in the midst of the mêlée, a

great noise is heard outside the gates, and Pylades and an army of Greek soldiers rush to the rescue.

Pylades, strong in native manhood, fears nobody, priest or no priest, church or no church, altar or no altar. Right and justice, truth, devotion and humanity are his guides to action. He instantly cuts old Thoas' head off, and tells the rest to cease their nonsense, every one of them, or he will serve them the same way.

True to the cowardly nature of a mob, the entire crowd (church, military and domestic) falls on its knees before the new leader, and joins in a chorus with Iphigénie to the effect that the whole odious and murderous set of Dianaites may be exterminated from the face of the earth, that Pylades may be the instrument of vengeance to avenge all their wrongs, that the brother Orestes may be at once made King of Greece, and that Iphigénie may be restored to her dear home and country!

They all forget (in parenthesis) that it was by home and country, father, mother, priestess and king that she was ever sent over to Tauride when she was made the tool of the church to slaughter all foreigners who came into the country. People so soon forget true causes in glamor of new events!

At the sound of this liberating chorus of free thought going up to her domains in place of incense and blood, Dame Diana decides upon a coup d'état.

With the usual agility of defeated wrong, she turns a complete somersault, physical and moral. One, two, three, and, dressed in her favorite cloud of gray, the goddess of the hunt appears on both feet in the midst of the noisy company.

Seeing her power broken, the astucious goddess decides that the wiser part is to fall in with the power that is, and this she does with acrobatic desinvolture worthy of a better cause.

"Hold on!" she cries to the Scythians, with a resemblance of her old authority (counting on the habit of the people to obey); "hold on there! Give my idols, statues and images into the hands of the Greeks. You have profaned my altars and made bad use of your sacred privileges (just as though she had not ordered everything from the storm down). I will take care of my dear Orestes! Mycenia is waiting for her king! She shall have him! As for my sweet Iphigénie, she shall be returned to her beloved and astonished country!"

Having delivered which hypocritical augury, without giving the people too much time to dwell upon it, presto! three, two, one, and with a truly goddish back somersault into her gray cloud, she turns and disappears out of sight. Hereupon a grand chorus of peace, deliverance, thanksgiving for "oracles accomplished," &c., rises up, filling the place and, gradually growing grander and grander, draws the final curtain down upon the dramatic story of "Iphigénie en Tauride."

It will be remarked that the latter part of the drama is altered from the legend as recorded last week. No doubt, through dread of the impression of seeing a full-blown priestess turn tail to her creed, her faith and her goddess, and running off with two nice young men, instead of cutting off their heads.

FANNIE EDGAR THOMAS.

(To be continued.)

The Concerts Discontinued.

Alfred Doria, manager of the series of Education Chamber Music concerts at the New York College of Music, announces their discontinuance for the present. Max Lieblich and Hans Kronold find their professional engagements so numerous that they cannot play in these concerts for some time.

It is Mr. Doria's purpose to resume them later in the season. They have proved very instructive to the attentive audiences which have attended them. The tenth concert of the series took place last Tuesday night, when a program composed exclusively of Scandinavian music was presented.

Just Published **G. SCHIRMER, New York**

BY

PART THREE

OF

J. S. BACH

The Well Tempered Clavichord

REVISED AND ANNOTATED BY

F. B. BUSONI.

Price \$1.00 Net.

Also Supplement to Volume I.—Price \$1.00 Net.

Price of Parts I. and II., Each \$1.00 Net.

G. SCHIRMER, 35 Union Sq., New York.



PLATON G. BROUNOFF,
COMPOSER,

Choral and Orchestra Conductor.

Pupil of Rubinstein and Rimsky-Korsakoff.

INSTRUCTION: (Voice, Piano, Harmony, Coaching for Opera, Oratorio and Concert.)

Studios: 10 East 17th Street.

9 to 1.30 P. M.

BRANCH: 946 East Broadway—8 to 9 P. M.

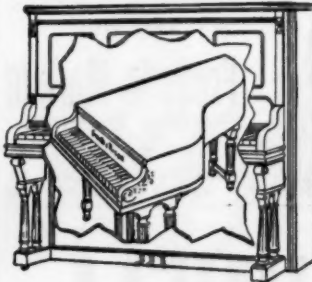
L. M. RUBEN,

Astor Court Building, 18 West 34th St., NEW YORK.

SEASON 1899 AND 1900:

RAFAEL JOSEFFY in Recitals.

Direction of Concerts and High-Class Musical Entertainments
Special arrangement with Mr. Maurice Grau,
Artists of Maurice Grau Opera Company



A Grand Piano
IN AN
UPRIGHT CASE.

SMITH & NIXON,

Cincinnati, Ohio,

Manufacture this instrument for
MUSICIANS.

BROAD STREET CONSERVATORY OF MUSIC,

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

In a Persian Garden.

PARIS, December 30, 1890.

Here with a Loaf of Bread Beneath the Bough,
A flask of Wine, a Book of Verse—and Thou
Beside me singing in the Wilderness,
And Wilderness is Paradise enow.

Indeed, the Idols I have loved so long,
Have done my credit in Men's Eyes much wrong;
Have drowned my Honor in a shallow Cup,
And sold my Reputation for a Song.

Ah, Love! could thou and I with Fate conspire
To grasp this sorry Scheme of Things entire,
Would not we shatter it to Bits—and then
Remold it nearer to the Heart's Desire.

—RUBAIYAT.

THE characteristic object of poetry distinguishing it from prose is to leave you in a muddle.

The more it leaves you in a muddle the more it impresses you. As the congregation said of the man who preached to them in Latin—they felt then they were getting the worth of their money!

But this muddle must be of a kind to make you keep thinking about it and trying to extricate the tangle. When after much reflection and considerable guessing you conclude that it means something which you have often tried to mean, then it is nice poetry to you—that is, you like it. When, in addition, this discovery in any way, shape or manner tends to make you better, higher, more different in a beneficial way, then it is good poetry, as is anything which helps you. When, further, it carries with shapely rhythms and graceful imagery a sense of mental delight, almost intoxication, then it is really good and beautiful poetry.

When, still further, the poet is a clairvoyant, gifted with the power to see clearly into the future, there to gather ideas, thoughts, philosophies and truths of which the present does not yet dream, then the poetry is immortal.

This last is the divine element, that which distinguishes talent from genius and intelligence from inspiration.

The province of poetry is to deal with ideals, not facts; to invoke the imagination, not the reason; to suggest, not to tell or explain, and to treat with spirit, not matter.

* * *

"The Rubaiyat" was written by an astronomer in Persia. It is poetry in the sense that it leaves you in a muddle, not only as to the subject itself, but as to whether the writer was not himself in a muddle as to what he meant, thought or saw when he wrote it.

The subject is "life," our relation to it, and what we think of it. The general burden of it leaves the same sort of taste in the mind as when from the midst of a complicated discussion one yawns out:

"Oh! well, what's the use; it will be all the same in a hundred years!"

We have all heard that phrase and we all know the effect that it produces. It is like throwing water on a sullen fire. It closes argument, does away with effort, dampens spirit, clouds hope and separates the company effectively and unconsciously.

No one was ever made better, truer, happier or stronger by hearing that it would be all the same in a hundred years.

Apart from other things, and there are others, the "Rubaiyat" is full of this sort of discouraging negation. For instance:

We do not know where we are coming from or where we are going to or what we are here for. We have no guidance, no leading, no object and no compensation. If anyone tells us so he is mistaken, and you are mistaken for listening to him. Wise and learned men are not exactly fools, but you may spend your life with them and studying from them, and all you know at the end is that you come out knowing just as much and no more than when you went in.

All you ever know or can no is that you "come in like water and go out like wind."

In addition, everything is all wrong; pleasure is prevented and happiness impossible, and if we in our finite feebleness only had the say so and the making over of things "we" could arrange it to perfection.

Meantime when in trouble, "crouching and crawling under this inverted bowl that shuts us in," it is utterly useless to lift the trembling hands and cry to it, for "It" is just as helpless and as badly off as we are!

(To begin with our attitude on earth is not "crouching and crawling" nor are we "shut in" by any "inverted bowl." We are princes and kings in our own right, proud and strong and upright in our own individuality, part of the original light and source of life and being, and facing eternal and infinite possibility and development.)

This vein, which runs strongly through the poem, is not concentrated and invariable enough to be pessimism nor bitter enough to be cynicism. It is a reverie of negations, disturbed now and again by flashes of wakeful lucidity.

For instance, balls thrown from the hand (billiards, golf, &c.) do not know whence they came, whence going or what for. It is not their business, for the player,

"He knows. He knows"

(and He is here complimented with both capitals and underline).

Again, it is all folly, this fear of hell or hope of heaven, for both hell and heaven are found in self. (That is right.)

Again he weaves in a pretty little mystical strain by ascribing to inanimate objects the possibility of a previous personality.

Thus in walking upon grass he wonders if it may not be some tender heart he treads upon. When he sees workmen pounding clay he feels like calling out to them, "Stop be-leaguering that poor face!" and who knows but that each crocus blown may have been sweet lips, &c.

Love? Love is treated in a peculiar sort of way. It is included in the "scheme," but somehow—well, here is one person who would not have been content with the love-making of Omar Khayyám. There is nothing in it—no life. His mind was not on the matter evidently. The above opening reference is the only one in the entire work that indicates a possible condition of love mind, but it was dropped immediately and not resumed. No, love was not the genius of the Rubaiyat's master.

The worst feature of the work, and one which neutralizes any points of better opposite tendency, is one which insists upon the bottle, the cup, the grape, and so forth, as the all-resort of the enured or vanquished soul. Thus:

I have tried learning, study, wisdom, conscience, &c. Give me my good Bottle and good-bye to Reason! All the rest I don't know, but this I do, when I am "full" I am at least happy. What is the use of denying yourself. You don't know that you will have that for which you sacrifice, but you do know you have the loss and pity of the denial! Yesterday is dead, To-Morrow is not here. What have you but To-Day, &c., over and over and over. Grape, cup, bottle. Bottle, cup, grape. A sort of "Eat and drink to-day for to-morrow you die" philosophy which helps none and nothing and may hurt and hinder much.

* * *

This is not a plea for temperance or a chide to drinkers. By no means. But there is drinking and drinking, there are drinkers and drinkers. To make drinking, &c., attractive it must be taken for love of it, not as a resort to fly to from other ills.

A woman does not want her husband coming home to her because all the other places are shut up. She wants him to go with difficulty out of her presence. A woman does not care for a man's turning to her when weary of his wife either. He must come because he cannot keep away—wife or no wife.

A man who abandons himself to life's pleasures from a passionate instinct for them may not be in the most valuable life career possible, but he at least carries sympathy with him. Mr. Khayyám did not fly to it from instinct, as if he really loved it, but trudged along into it to try it as he had done many other things, and to drown dissatisfaction.

Thomas Moore was the boy who knew how to love the wine, the cup, the lip as they should be, if at all. The astronomer was a blasé old cuss, who advocated oblivion, with one eye on God, one on nature, one on science, one on art, one on love, one on mysticism, and the other, under protest, on his bottle.

The latter not only gives the less in pleasure, but works the most harm in influence, and this is the shadow on the "Rubaiyat."

At the same time the poem is full of graceful imagery, apt symbols, ideal and mystic suggestion and harmonious rhythm. In fact, that it has exceptional qualities is proven by the fact that it is on the tapis to-day after centuries.

FANNIE EDGAR THOMAS.

(To be continued.)

Chicago Welcomes Ruegger, the Swiss 'Cellist.

Miss Elsa Ruegger, the distinguished young Swiss 'cellist, has been repeating the brilliant record she made in New York, Boston and Philadelphia in the cities of the middle West, where she is now filling a series of important engagements. January 5 and 6 she played with the Chicago Symphony Orchestra, and the rare and beautiful gifts of this musicianly young artist are acknowledged by the press of that city as follows:

Miss Elsa Ruegger, a young Swiss artist, is the first woman 'cellist who has enjoyed the distinction of appearing at the Chicago symphony concerts, and is, indeed, one of the extremely few such artists before the public. She chose to make her debut in the concerto by Edouard Lalo. Miss Ruegger's performance may be said without hesitation to have possessed many points of interest. It was musicianly and enjoyable throughout. The player's tone is firm and accurate as to pitch, and is sweet and sympathetic.

Miss Ruegger acquitted herself with grace and evident ease. Her technic is clean and ample, howbeit the charm of her performance lies mainly in its poetical side.—Chicago Tribune, January 6, 1900.

The declamatory passages were given by Miss Ruegger with dramatic intensity, and the more showy passages were played easily and gracefully. Miss Ruegger produces a special tone from her 'cello that is especially pleasing. Smooth, sonorous, rich, vibrant, it moves one strangely. There are tenderness and depth of feeling, too, in Miss Ruegger's touch. She plays easily and gracefully, her intonation is pure and accurate, her phrasing musicianly.—Chicago Chronicle, January 6, 1900.

Miss Elsa Ruegger played a concerto by Lalo which gave her admirable opportunity for displaying her technic. After several recalls she gave an encore selection, which gave her a chance to show that she had sympathy and passion, as the concerto had displayed the more technical features of her art.—Chicago Inter Ocean, January 6, 1900.

Miss Elsa Ruegger has youth, earnestness and an intelligence which, seconded by a good technic, cannot fail of making an artist most interesting. Miss Ruegger played with confidence and brilliance. She was at ease and exhibited much pretty shading and a sympathetic quality always pleasing.—Chicago Daily News, January 6, 1900.

Her tone is ample, full and of rich quality. Technically she is abundantly equipped, and she plays with authority and confidence. The second movement of the concerto in particular was beautifully given, with fine tonal quality, unaffected sentiment and great finish.—Chicago Record, January 6, 1900.

Lawton on the Larynx.

The second of the lectures on "Voice" by William H. Lawton occurred last week, Tuesday, and the large audience of the previous week was augmented on this occasion, singers generally realizing that this man has some very precious knowledge at his command.

Mr. Lawton went into detail as to the wrong and the right use of the larynx, or "larnix," as so many people wrongly pronounce it—and these are the very folk who misuse it. By his own highly developed control of this all-important adjunct of right singing, Mr. Lawton exemplified much which was novel to his hearers, and proved his right to the autograph indorsement of his method, issued by Jean de Reszké. Last night he lectured on "Voice Registers," and next Tuesday evening his subject is "Articulating Organs." Those interested, and there are many, are cordially invited to attend Tuesday evening, January 30, at his studios, 108 West Forty-second street.



CHARLES W.

CLARK
BARITONE

Under Exclusive Management

HANNAH & HAMLIN,
522-523 Fine Arts Building,
CHICAGO, ILL.

J. FRED

WOLLE,

ORGANIST.

(Address: THE WOLFFSON MUSICAL BUREAU, 131 East 17th St., New York.)

Season 1899-1900.

FANNIE
BLOOMFIELD-Zeisler

For Terms and Dates

APPLY TO

ALINE B. STORY,

356 La Salle Avenue . . CHICAGO, ILL.

LUCILLE STEVENSON,

SOPRANO.

Management:

HANNAH & HAMLIN,

522-23 Fine Arts Building, CHICAGO, ILL.

HELEN BUCKLEY,

SOPRANO.

Western Managers:

HANNAH & HAMLIN,

Fine Arts Building, CHICAGO.

Eastern Manager:

REMINGTON SQUIRE,

135 East 94th Street, NEW YORK.

Pupils in Dresden.

The only teacher of the Leschetizky Method in Dresden; able also to instruct in English, French or German; will receive a limited number of earnest pupils.

ADDRESS—

Piano School for the Leschetizky Method,

Prager Strasse, 251.

THE OPERA.

ON Monday "Die Walküre" was performed with Eames as Sieglinde; Van Dyck, Siegmund; Nordica, Brünnhilde; Van Rooy, Wotan, and Pringle, Hunding.

On Wednesday "Faust" was sung by Calvé, Saleza, Plançon and Scotti.

Friday was again devoted to "Aida," with Eames, Alvarez, Scotti, Plançon and Mantelli.

"Lohengrin" was represented at the Saturday matinee with Van Dyck as Lohengrin, Edouard de Reszké as the King; Bertram, Telramund; Nordica, Elsa, and Schumann-Heink, Ortrude.

The Saturday night's performance was devoted to Leoncavallo's "I Pagliacci," with Zélie de Lussan as Nedda, Scotti as Tonio and Salignac as Canio. "Cavalleria Rusticana" was also sung, with Calvé as Santuzza, and Dippel, Mantelli and Campanari in the other roles.

Hamlin at Utica.

Mr. Hamlin is one of the leading concert and oratorio tenors of this country, and his numbers last evening were listened to with much pleasure. He was heard to best advantage perhaps in the selection "To Mary." After his last number an encore was demanded and accorded.—Utica Observer, January 13, 1900.

Mr. Hamlin has a very resonant voice, penetrating in quality. Most of the selections he sang were difficult, and he sang them in a manner very creditable and eliciting hearty applause. His love songs were particularly good, among the best being the Strauss selections. His selection "To Mary" was one of the best of the evening.—Utica Press, January 13, 1900.

Mr. Hamlin has a fine tenor voice, strong and cultivated, and he was heard to great advantage. His selections were encored.—Utica Herald, January 13, 1900.

George Hamlin is a tenor singer of more than usual ability. He has a voice of high range and excellent quality. His portion of the program was exacting, but he met its severe demands.—Utica Evening Dispatch, January 13, 1900.

Grace Preston in "The Messiah."

Miss Grace Preston, whose rich, musical contralto voice and superior art have won merited success at each of her New York appearances this season, deepened the markedly favorable impression she has made by her singing in "The Messiah" at Carnegie Hall, with the New York Oratorio Society, December 29 and 30. Of her performance then the papers spoke as follows:

Miss Grace Preston has a fine contralto voice and sings with much expression. "He Was Despised" was most feelingly given by her.—New York Herald, December 30, 1899.

Miss Preston has an excellent voice and sang with great intelligence.—New York Press, December 31, 1899.

Miss Preston is a young singer, with a fine, rich contralto. Her singing was intelligent always and impressive in "He Was Despised."—Brooklyn, N. Y., Daily Eagle, December 30, 1899.

Miss Preston possesses that real contralto quality that is mellow and rich.—New York Evening Journal, January 2, 1900.

Etta Miller Orchard, Soprano.

Some time ago inquiry came to the *Choir Journal*, of Boston, as to some personal sketch concerning Mrs. Orchard, when they printed the following: "Mrs. Orchard, soprano of the Marble Collegiate Church, of Fifth avenue and Twenty-ninth street, New York, is said to be unsurpassed in this country as a church singer. She is a beautiful and winsome woman. She studied under Signor Filoteo Greco, and attained prominence in the Central Presbyterian Church, West Fifty-seventh street, and after leaving there sang in the First Presbyterian Church, of Brooklyn. Some time ago she went to the Marble Collegiate, which has become famous for superior music. Her preference is for oratorio work, and she sings much in concert as well."



EARL GULICK

The Boy Soprano,
CARNEGIE HALL, NEW YORK.
Oratorio, Concerts, Musicales.

ADDRESS
Major J. B. POND,
EVERETT HOUSE, NEW YORK CITY.

STELLA
HADDEN-ALEXANDER,
PIANIST,
WOLFSOHN CONCERT BUREAU, 131 East 17th St.,
CARNEGIE HALL, Tuesday and Friday.
WESTERN RECITAL TOUR IN FEBRUARY.

Lamonde at Lelapsic.

Lelapsic, January 18, 1900.

Musical Courier, New York:

FREDERIC LAMONDE immense success Beethoven recital to-night. KRANICH.

Jackson's Chicago Triumph.

Of the veritable triumph that was accorded Leonora Jackson in Chicago when she played with the Symphony Orchestra in that city last week, Friday and Saturday, the press speaks as follows:

Miss Jackson has talent and temperament, has received the best of training and has evidently studied hard and profited by it to the utmost.

Her tone was firm and clear, her bowing notably free and graceful, and her interpretation of a beautiful musical conception thoroughly satisfying. The finale was more difficult, but here again she showed herself adequate to its demands, playing with great spirit and charm.

Miss Jackson received an ovation at the close of the concerto, among the flowers sent her being a great bunch of American Beauties, tied with the national colors. An encore was demanded, and she gave Ernst's "Airs Hongroise," bringing out the melodies with great feeling and beautiful effect.—Chicago Inter Ocean, January 20, 1900.

Her number was the formidable Brahms Concerto, which demands not only a great technic, but maturity of conception. She played it with a sense of command of its many difficulties, which she surmounted with facility, good, true tone, a finished style and an unusual technic.

She plays accurately and at times brilliantly. Ernst's "Hungarian Melodies" she played expressively, intelligently and with a fine display of technical skill.—Chicago Record, January 20, 1900.

There are a breadth and comprehension in her playing that speak well of her mentality, while her tone is so clear and true, her technic so fine that all things seem possible for her in the years to come. Her enthusiasm lends a certain vigor to her music, which has the aspect of brilliance, and she is clever in shading.

To quiet the demands for an encore, Miss Jackson played most beautifully some Hungarian melodies, which displayed her emotional powers to better advantage than the Brahms work, with its technical difficulties. Her appearance was the triumph expected and her position assured among American musical geniuses.—Chicago Daily News, January 20, 1900.

Miss Jackson produces a tone broad and sonorous, plays brilliant passages evenly and with clarity, but shows her command of her instrument best in her shading and phrasing. Her bowing is strong and even, her stopping is particularly accurate and her playing of harmonies is superior.

Miss Jackson was particularly effective with the allegro giocoso movement of the Brahms concerto she plays. This was given with grace and lightness. In the adagio the sustained melodic effects were well brought out. The end of the concerto brought a storm of applause from every part of the big house, and Miss Jackson responded with Ernst's "Hungarian Melodies," a delightful number that was pleasingly rendered.—Chicago Chronicle, January 20, 1900.

Not only has Miss Jackson a pure and penetrating tone, but a splendid technical command of her instrument as well. The Brahms Concerto, op. 77, is immensely difficult, and is a tax upon the powers of older and more mature performers. Despite this fact, the work was played in musicianly style and with a confidence and authority which are not often met with in one whose career may be said to have just begun.—Chicago Times-Herald, January 20, 1900.

It may be said at once that Miss Jackson scored an immediate popular or personal triumph. Her playing is marked with many features which are deserving of commendation, and her performance was in many ways interesting, and may arouse high anticipations as to her future artistic career. Her tone is powerful and generally expressive, and her technic is exceptionally well developed and accurate. She plays, moreover, with noticeable snap and vigor, which lend a certain brilliance to her performance.—Chicago Tribune, January 20, 1900.

Kaltenborn Orchestra at Gould's.

The most important musicale of the season is announced for February 10, to be given by Mr. and Mrs. George Gould, at their Fifth avenue residence, in honor of the return of the Count and Countess de Castellane, for which Mme. Emma Eames, Signor Scotti and the Kaltenborn Orchestra, Franz Kaltenborn conductor, have been engaged. Mr. Kaltenborn will probably have the envy of all of the local conductors, as such an appearance means much for him and his orchestra.

Last Paderewski Recital.

THE last Paderewski recital drew a large audience to Carnegie Hall Saturday afternoon. As predicted in THE MUSICAL COURIER after his first appearance, this magnetic Pole would achieve a popular success. In his own province Paderewski is master. His touch is golden, and he plays with exalted sentimentality. Bach, Beethoven and Schumann he Chopin-izes. But Chopin he interprets poetically and with a happy tonal discrimination. Saturday the Bach Chromatic Fugue, the last Sonata of Beethoven—a stalking horse of all the Leschetizky pupils—Schumann's F sharp minor Sonata, the F major Ballade, A flat Prelude, two studies in D and G flat, the B flat minor Mazurka, the Berceuse and the A flat Valse, op. 34, No. 1, of Chopin, with a concert study of Liszt and the Twelfth Hungarian Rhapsody made up a long program. There was the usual enthusiasm at the close and the usual encores. Paderewski was expected to play at the Waldorf-Astoria yesterday afternoon with the Adamowski Quartet.

Two Recitals by Mark Hambourg.

Mark Hambourg, the eminent young Russian pianist, will give two recitals at Mendelssohn Hall on the afternoons of January 25 and January 31 at 3 o'clock.

Young Hambourg has created a profound sensation wherever he has appeared in this country. He has aroused a sound and merited enthusiasm in his audiences, and has been freely granted credit for phenomenal mastery over his instrument. His first program, to-morrow (Thursday, January 25), will be:

Prelude and Fugue, A minor.....Bach-Liszt
Fantaisie, op. 17.....Schumann
Nocturne.....Chopin
Two Preludes.....Chopin
Sonata, B flat minor, op. 35.....Chopin
Intermezzo in Octaves.....Leschetizky
Chanson Triste.....Tchaikowsky
Walther's Preislied, from Meistersinger.....Wagner-Schütt
Barcarolle.....Rubinstein
Valse Allemande.....Rubinstein

PROGRAM FOR SECOND RECITAL, WEDNESDAY, JAN. 31.
Sonata, op. 31, No. 3, E flat.....Beethoven
Allegro. Scherzo. Minuetto. Presto con fuoco.

Fantaisie, C major, op. 15 (The Wanderer).....Schubert
Des Abends.....Schumann
Traumeswirren.....Schumann
Four Studies.....Chopin
Berceuse.....Chopin
Etude on False Notes.....Rubinstein
Tarentella.....Leschetizky
Volkslied.....Hambourg
Rhapsodie, No. 11.....Liszt

Hadden-Alexander.

The musicales at her studio, Carnegie Hall, are a source of much pleasure to an ever-widening clientèle of Mrs. Alexander's. At the one last Wednesday evening Mr. Brockway played his new suite for piano, just published, dedicated to Dr. Mason. The Romanze is considered by many the best thing he has done. It is of interest to know that it bore no dedication, but that Dr. Mason was so charmed by the Romanze that he wrote Mr. Brockway it seemed too bad not to give someone the pleasure of its dedication, and that he would deem it an honor to have his name on the title page. Miss Elsa von Moltke, the violinist, played a Romanze by Svendsen, and a Mr. Grant, an English basso, pupils of Agramonte, sang some songs. Harry Briggs, pupil of Mrs. Alexander, played a Solfeggietto by Bach, Romanze by Schumann, and MacDowell Prelude. Charles Russell, cello, and Mr. Sanna-kolb, pianist, played, and Arthur Alexander sang "The Dying Warrior" by Spicker, "Bedouin Love Song" (Schnecker) and Nevin's "Rosary."

Mrs. Alexander herself played a group of modern piano pieces, among them an Etude by Backer Grondahl, a Swedish woman who is coming to the fore. Miss Louie Boyd, of Decatur, Ill., also participated, singing a much-applauded solo.

ARTHUR BERESFORD

Basso-Baritone.

21 Music Hall, BOSTON, or
REMINGTON SQUIRE, 125 East 24th St., NEW YORK



Etta Miller

ORCHARD,

SOPRANO.

Concerts, Musicales, Oratorio.

(Soprano Marble Collegiate Church).

719 Greene Ave., Brooklyn, N. Y.

THE EARL R.



DRAKE

Concert Company.

Exclusive Management

HANNAH & HAMILIN,
Fine Arts Building.

... CHICAGO.



BLANCHE

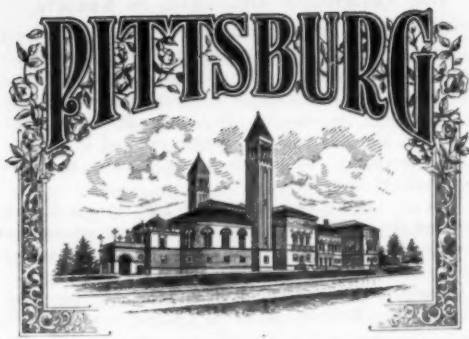
Coloratura Soprano.

DUFFIELD,

With SOUSA'S BAND, Season 1900.

11 CONCERTS, ORATORIO, SONG RECITALS. 11

Address 136 Fifth Avenue, or
HENRY WOLFSOHN, 131 East 17th Street,
NEW YORK.



PITTSBURGH, January 20, 1900.

THE only sure way of doing justice to a Paderewski recital is to note the program and quit:

Etudes Symphoniques, op. 13.....Schumann
Sonata, F minor, op. 57 (Appassionata).....Beethoven
Serenade, Hark! Hark! the Lark!.....Schubert-Liszt
Erlking.....Schubert-Liszt
Ballade, A flat, op. 47.....Chopin
Nocturne, D flat, op. 27, No. 2.....Chopin
Two Etudes, op. 10, Nos. 7 and 8.....Chopin
Valse, A flat, op. 42.....Chopin
Valse, A flat, op. 42.....Chopin
Menuet, A major.....Paderewski
Valse, Man lebt nur einmal.....Strauss-Tausig
Rhapsodie Hongroise, No. 6.....Liszt

It's something new for a body of musicians organized and developed in Pittsburgh—the Iron City, the City of Smoke, with its rolling mills and factories, which once prompted the expression that it resembled “Hades with the lid off”; Pittsburgh, where the citizens are scarcely credited with knowing the difference between an orchestra and a band—to take themselves to New York for the purpose of rendering excerpts from the masters for the edification of the residents of Manhattan. However, that is what is about to be attempted, and without regard to the degree of success which may be the portion of the Pittsburgh Orchestra in its Eastern venture, the mere fact of its being recognized as fit to make the appearance is just cause for a feeling of gratification and pride on the part of the members thereof, the conductor, the manager and the guarantors.

New York may not take kindly to the idea of Victor Herbert, erstwhile bandmaster, returning after a brief absence at the head of a promising aggregation of woodwinds, brass and strings to interpret for them classic music. But, all the same, if Victor Herbert has in him the making of a symphony conductor he will eventually force the musical world to acknowledge him as such. He has grit and stick-to-it-iveness, and if he possesses the requisite qualities to satisfactorily occupy the post, there is no reason why he should be decried simply because he once had the leadership of a military band.

All the Pittsburgh Orchestra asks is a fair show and just consideration. They are bound to suffer by comparison with older and more thoroughly trained organizations, and doubtless do not expect to meet with unalloyed praise; but if they play well, show evidence of intelligent, conscientious rehearsing, and demonstrate that they have made reasonable progress for the length of time they have been under Mr. Herbert's direction, they should receive credit for just that much and no more. New York will probably make due allowances for the Pittsburgh players and grant them such encouragement as they deserve.

The eleventh evening concert of the season by the Pittsburgh Orchestra was given in Carnegie Music Hall on Friday, January 19. The program given was:

Symphony, E minor, No. 5, op. 64.....Tchaikowsky
Concerto, D minor, op. 31 (for violin and orchestra).....Vieuxtemps
Mephisto Waltz (D'Après Lenau).....Liszt
Violin solo, Gipsy Airs, op. 20.....Sarasate
(With orchestra.)
Mr. von Kunits.

Vorspiel, Die Meistersinger.....Wagner

In Tchaikowsky's Symphony in E minor the strings played unusually well, and in fact the entire orchestra appeared to be on their mettle to do their best. It is, how-

ever, too often the case that the heaviest and longest number is allowed to absorb the interest of the players to the exclusion of the balance of the program, and when they have finished the symphony they seem to feel that the evening's work is practically over, and manifest a disposition to go through the remaining selections with less strict care and attention. The Prelude to Wagner's “Die Meistersinger” was not as well presented as it should have been. It won't do for the conductor to allow the players to slip up in this fashion.

After the finishing of the Tchaikowsky Symphony the audience showed genuine satisfaction, and the applause was long and hearty. It is gratifying to note the keen appreciation which is becoming each season more and more intelligently evidenced by the attendants at the orchestra concerts. Pittsburghers are learning to discriminate between a difficult piece satisfactorily given and another more simple selection, better played, but showing less skilled musicianship. This was clearly demonstrated by the approbation which greeted the production of the E minor Symphony as contrasted with the modern acknowledgments accorded the other numbers.

Luigi von Kunits—now a permanently located Pittsburgher, we hope—was the soloist at this week's orchestra concerts. No visiting artist could have wished for a more flattering ovation. And he earned it, too. For nearly half an hour he unfolded to the intent listeners the beauties and difficulties of Vieuxtemps' Concerto in D minor, displaying both native genius and hard, earnest study. We cannot say too much in praise of this popular young virtuoso, a fine musician, yet a total stranger, but who has since won recognition from the most hard skinned critics, and gathered about him a host of warm, admiring friends. It is needless to add that Mr. Kunits was encored. The audience refused to be put off with modest bows of acknowledgment. He had to play.

Myron E. Barnes, the tenor recently acquired by the First Presbyterian Church, made his first public appearance at the Kunits Quartet recital at the Hotel Schenley on Thursday evening, January 18. He was well received, and in several selections from MacDowell proved that he merits the reputation which has preceded him.

At their second recital of this season the Kunits Quartet maintained the high grade of excellence which Mr. von Kunits, as concertmaster of the Pittsburgh Orchestra, has set up as his standard and industriously drilled into the work of his quartet. The several numbers were cordially received, and the members of the quartet may feel grateful for the hearty recognition which they are gaining in local circles.

A commendable move is that of Prof. Charles Davis Carter, director of the Conservatory of Musical Art, in announcing a series of free educational recitals, to be given in Pittsburgh Carnegie Library by the advanced pupils of the conservatory, assisted by members of the faculty. The first recital is scheduled for Thursday evening, the 25th, with the following program:

Onward, Bonnie Boat.....Kuecken
Conservatory chorus of ladies' voices.
Nocturne, F sharp major, op. 15, No. 2.....Chopin
Etude, G flat, op. 10, No. 5.....Chopin
Miss Mathilde Reinecke.
Far Away.....Mrs. H. H. A. Beach
My Lasso.....Mrs. H. H. A. Beach
How Sweet the Moonlight.....Calcott
Swing Song.....Loehr
Chorus.
Violin Concerto, No. 8.....Spohr
L. Kaltwasser.
Old Heidelberg.....Jensen
G. A. Kraber.
Summer.....Chaminade
Miss Josephine Neal.
Rondo Capriccioso.....Mendelssohn
Miss Reinecke.
Moonlight.....Mendelssohn
Spring Night.....Mendelssohn
Miss Beach.
Etude, C minor, op. 10, No. 12.....Chopin
Miss Elizabeth C. McNally.
The Daffodils.....King Hall
The Maybells and the Flowers.....Mendelssohn
Chorus.

Mackenzie Gordon, tenor, will be the soloist at next week's orchestra concert, when the following program will be presented:

Prelude, Choral and Fugue.....Bach-d'Albert
Romanza, Ah non creda, from Mignon.....Ambrose Thomas
Mr. Gordon.

Symphony, Leonore.....Raff
Funeral March, from Die Götterdämmerung.....Wagner
Songs—
At Parting.....Rogers
Loch Lomond.....Old Scotch
Thine.....Bohm
Mr. Gordon.

Rhapsody, No. 14.....Liszt

Beveridge Webster, director of the Pittsburgh Conservatory of Music, has announced a recital in the Conservatory Hall on Friday afternoon, the 26th, at which two valuable additions to the conservatory staff will be soloists. They are Santiago Monguio, who will play several piano compositions of his own, and Miss Rachel Frease, the soprano at the North Presbyterian Church, Allegheny.

A piano and song recital will be given at Ad. M. Foerster's studio next Wednesday afternoon by Miss Katharine Hillgrove, pianist, and Miss Nettie Purdy and Miss Magdalene Klarner, sopranos. The program is somewhat unusual, as it contains three songs by Saint-Saëns new to Pittsburgh audiences. The program is as follows:

Nocturne, op. 32, No. 1.....Chopin
Fantaisie, Impromptu, op. 66.....Chopin
The Dreaming Flowers.....Saint-Saëns
Moonrise.....Saint-Saëns
Eros (Melody), op. 27, No. 1.....Foerster
Autumn Leaves.....Foerster
Little Wild Rose.....Foerster
By the Seaside.....Foerster
Funeral March from Sonata, op. 35.....Chopin
Berceuse, op. 57.....Chopin
The Death of Ophelia.....Saint-Saëns
Concerto, G minor, op. 35.....Mendelssohn
(With second piano.)

A piano recital will be given next Tuesday evening, January 23, by one of Eugene C. Heffley's most talented pupils, Mrs. Caroline Wilhelm Sayers. Mr. Heffley's studio will be the scene of the event, and Mrs. Sayers will be assisted by Mrs. Leora Sage McKennan in the following program:

Partita, B flat.....Bach
Songs—
Das Alte Lied.....Grieg
Twilight Song.....Minetti
Suite, op. 14, Prælude.....MacDowell
Rhapsodie.....MacDowell
Marionette, op. 38.....MacDowell
The Lover, The Wife, The Lady Love.
Valse Impromptu, A flat.....Liszt
Song, Absence.....Albittsen
Concerto in F major, op. 103.....Saint-Saëns
(Orchestral parts on second piano.)
Song, Springtide.....Becker
Water Scenes, op. 13.....Nevin
Dragon Fly, Water Nymph.
Two Nocturnes—
C sharp minor, op. 27, No. 1.....Chopin
D flat major, op. 27, No. 2.....Chopin
Concert Waltz, A major.....Moszkowski

Frederic Archer will delight his regular enthusiastic audiences at the organ recitals, Saturday evening and Sunday afternoon, with two novelties, one a Fantasia by Boellman, a unique addition to organ manuscript, and the other a Legend and Finale by W. Faulkes, an organist of Liverpool, England. The programs in full are as follows:

SATURDAY EVENING.

Fantasia on a choral (new).....Boellman
Reverie in E flat.....Lemare
Toccata in B minor.....Gigout
Concert Fugue in C minor.....Krebs
Legend and Finale (new).....Faulkes
(Transcriptions by Frederic Archer.)
Pageant March (Die König von Saba).....Goldmark
Adagio (orchestral suite in C).....Raff
Theme and Variations (first orchestra suite).....Moszkowski
Andante Cantabile (string quartet, op. 11).....Tchaikowsky
Overture, Faust.....Lindpaintner

SUNDAY AFTERNOON.

Variations on The Harmonious Blacksmith.....Chipp
Benediction Nuptiale (new).....Callaerts
Toccata (new).....Callaerts
Allegretto in F.....Wely
March in C.....Faulkes
(Transcriptions by Frederic Archer.)

Fantaisie, Carmen.....Bizet
Berceuse, Quand tu chantes.....Gounod
Bourrée.....German
Overture, Pique Dame.....Von Suppe

Mrs. Helen Longsdon Gilmore, having just returned from a prolonged and successful concert tour throughout the East, will be the soloist at the 454th free organ recital in Carnegie Hall, Allegheny, Saturday afternoon. The

HANNAH & HAMLIN

Successors to FRANK S. HANNAH,

Directors of Concerts and Musical Artists.

REPRESENTATIVE MANAGERS
FOR MIDDLE STATES.

Privileged to Book all High-Class Artists by Special Arrangements.

522-523 Fine Arts Building, CHICAGO, ILL.

program arranged by City Organist H. P. Ecker is as follows:

Organ, March, Aux Flambeaux.....	Clark
Organ, Largo, from Xerxes.....	Händel
Organ, Sous les bois (In the Woods).....	Guilmant
Organ, Overture, La Belle Galatée.....	Suppe
Soprano solo, Asthore.....	Trotière
Mrs. Helen Logsdon Gilmore.....	
Organ, Scene from Lohengrin.....	Wagner
Elsa Entering the Cathedral.....	
Organ, Spanish Dance.....	Moszkowski
Organ, La Caravane.....	Eilenberg
Recitation.....	Selected
Miss Amy Shaffer.....	
Organ, Descriptive Tone Picture, Little Snow White.....	Bendel
Soprano solo, Can I Forgive (new).....	Thuma
Mrs. Helen Logsdon Gilmore.....	
Organ, Postludium in G.....	Bossi

ARTHUR WELLS.

Paul Dufault.

Paul Dufault, the young French tenor, is one of the busy singers in New York, and is doing excellent work this season. He has the entrée into many of the homes of New York's society people, and has many musicales and private drawing room engagements on his list. He has a sympathetic voice which has both power and sweetness. In all, a most refined and artistic singer.

He has been singing in Montreal, Boston, Springfield, Mass.; Worcester, Amsterdam, N. Y.; Brattleboro, Vt.; Fitchburg, Mass.; Woonsocket, R. I., and was one of the soloists for the "Elijah" at the Ocean Grove festival. Last week he sang with the Arnold String Sextet, and last Saturday night made a great impression at the Yule Tide dinner at the Lotos Club, where he is always a favorite. He will sing again in Worcester, Mass., for the Oratorio Society on February 2, Princeton, N. J., February 12; Marlboro, Mass., February 14, and in Flushing, L. I., February 20.

Below are some recent criticisms of Mr. Dufault's work: Paul Dufault was in good voice and his fine singing won him the honor of a triple recall.—NEW YORK MUSICAL COURIER.

Paul Dufault was a pleasing soloist, and his magnificent tenor work in Gounod's operatic air, "Lend Me Your Aid," roused the audience to a high pitch of enthusiasm. It was the best performance of it the writer remembers hearing, vigorous, manly and dramatic, but free from exaggeration.—Worcester Spy.

Paul Dufault was in charming voice and sang the aria, "Champs Paternels," of Mehul, which brought him a tremendous encore.—Boston Globe.

Paul Dufault's fine tenor voice, well managed in Faure's "Ave Maria," made many friends for him. His performance was the sensation of the evening.—Springfield Republican.

Paul Dufault sang charmingly. His voice is a fresh, pure tenor, bordering on the robust, and very pleasant. The festival chorus has sung with many inferior tenors.—Worcester Gazette.

Paul Dufault is the possessor of an exceptionally fine voice, which captivates and fills the soul to overflowing. He sang with a spirit equal to his musical ability and carried the audience with him, so that he was obliged to give many encores.—Worcester Telegram.

Paul Dufault was the favorite. He certainly has a marvelous voice.—Fitchburg Press.

Although all were prepared to hear a remarkable tenor in Mr. Dufault, too much has not been said in his behalf. His voice is clear, sweet, powerful and magnetic. His enunciation is perfect.—Amsterdam Sentinel.

Kate Chittenden's New Choir.

The quartet choir at Calvary Baptist Church was disbanded last May, leaving Miss Kate S. Chittenden as organist and Judson Bushnell as precentor. At Christmas Miss Chittenden organized a chorus of twenty voices from the vocal students of the Metropolitan College of Music and a few members from the congregation, with the result that a choir of unusual purity of tone is now delighting the church. Miss Lois Joyce is solo contralto, and for the evenings they have engaged Theodore Martin, a young Canadian tenor, who possesses an exceptionally fine voice and a musicianly style. After the many years of fine music in Calvary Church, the suspension of the choir was a trial to the congregation; but the present combination is proving so great a success that it is expected that the solo quartet will again be introduced in addition to the chorus.

The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

The Lark Now Leaves Her Watery Nest.....	Horatio W. Parker
Mme. Blanche Marchesi, January 13.....	Glasgow Scotland
Mme. Blanche Marchesi, January 16.....	Edinburgh, Scotland
Mme. Blanche Marchesi, January 17.....	Greenock, Scotland
Mme. Blanche Marchesi, January 20.....	Manchester, England

The Sweetest Flower That Blows.....	C. B. Hawley
Mme. Blanche Marchesi, January 20.....	Manchester, England

Gondoliers—A Day in Venice.....	Ethelbert Nevin
Mlle. Janotha, January 17.....	Nottingham, England
Mlle. Janotha, January 18.....	Elgin, England
Mlle. Janotha, January 19.....	Inverness, Scotland
Mlle. Janotha, January 20.....	Banff, Scotland

Danny Deever.....	Damrosch
Mandalay.....	Damrosch
Watkin Mills, January 11.....	Halifax, Canada

First Love Remembered.....	Damrosch
My Wife.....	Damrosch
George Hamlin, January 15.....	Chicago, Ill.

The Sweetest Flower That Blows.....	C. B. Hawley
Miss Susan Strong, January 16.....	Brooklyn, N. Y.

Mon Desir.....	Ethelbert Nevin
J. H. McKinley, January 17.....	Littleton, N. H.
J. H. McKinley, January 19.....	Boston, Mass.

Intermezzo from Ballet Suite.....	H. K. Hadley
H. K. Hadley, January 16.....	Waldorf-Astoria, New York city

Go Hold White Roses.....	L. Denza
Richard Byron Overstreet, January 18.....	New York city

A Rose Fable.....	C. B. Hawley
Miss Genevieve Bradley, January 9.....	Brooklyn
Miss Olive Moore, January 18.....	New York city

A Day in Venice, Piano Suite.....	Ethelbert Nevin
Miss Clara Manville, January 18.....	Tremont, Neb.

The Lark Now Leaves Her Watery Nest.....	Horatio W. Parker
Travers Walker, January 22.....	New York city

Recessional.....	DeKoven
Like as a Father Pitieth His Children.....	David Davis
National Eisteddfod, January 1.....	Cincinnati, Ohio

Mrs. Smock-Boice.

Mrs. Henry Smock-Boice, who has been very successful as a teacher of the voice, has taken a studio at 138 Fifth avenue for the afternoons of Monday and Thursday. Her pupils are in demand for concert and church work, and many of them are holding good solo positions in churches of importance, as the following will show: Miss Bertha Van Nuise Willis, soprano, Congregational Church, Plainfield, N. J.; John L. La Roche, tenor, Westminster Presbyterian Church, Elizabeth, N. J.; Miss Susan S. Boice, soprano, in Westminster Presbyterian Church, Elizabeth, N. J.; Miss Carolyn C. At Lee, soprano, First Presbyterian Church, Elizabeth, N. J.; Miss Lillian Eschmann, soprano, in a Brooklyn church; Miss Lucie M. Boice, soprano, St. James' M. E. Church, Madison avenue, New York; Harry Smock, bass, Second Reformed Church, and W. C. Smock, bass, First Presbyterian Church, New Brunswick, N. J.; Charles Bogan, bass, Catholic church, Harrison, N. J., and E. V. Kent, tenor, Livingston Avenue Baptist Church, New Brunswick, N. J.

Dannreuther Quartet.

Recently this standard organization played at Manchester, Vt., Rochester and Poughkeepsie, N. Y., and from a mass of laudatory newspaper comment we cull the appended, apropos of their visit to Vassar College:

That this is the eleventh visit of the quartet to Vassar since 1888 is a sufficient evidence of their popularity at the college. A Haydn Quartet was played gracefully and brilliantly, the difficult spicato bowing of the last movement being particularly clear, sprightly and effective. To the third number on the program the quartet added a graceful Gavotte by Bach. This was followed by a Serenade, which so charmed the audience that the quartet was obliged to repeat it. The chief number was, however, the Rheinberger Quartet in E flat, in which Mrs. Dannreuther proved herself an artist of the highest order, possessing a fine touch and highly developed technique, which, added to her perfect sympathy with the other artists, was the means of contributing in no small degree to the pleasure of the evening.—The Vassar Miscellany.

The Kaltenborn Orchestra in Society.

FRANZ KALTENBORN'S latest triumph has been in the "smart" set of this city, to which he made his bow as conductor at Mr. Bagby's 100th Musical Morning, on December 28, with Emma Eames and Signor Campanari as soloists. His customary success followed him here as elsewhere, which resulted in the second appearance of his orchestra, on January 8, at the next Bagby morning.

His work created such enthusiasm that "Franz Kaltenborn and his orchestra" is the announcement out for next Monday, the last of Mr. Bagby's musicales of this season, and also for George Gould's musicale, February 10.

Not only has his orchestra been so popular at these functions, but the Kaltenborn String Quartet has played on two occasions—thus Mr. Kaltenborn's name figures on five out of eight Bagby programs. This speaks volumes for Kaltenborn's popularity, as it is the first time in the history of these musicales that the same attraction has appeared more than once in a season.

The orchestra is doing remarkably fine work, and after its coming season of spring and summer concerts nightly at St. Nicholas Garden, it will be an organization difficult to compete with. It is composed largely of young, but experienced and competent players, and the enthusiasm of youth is evident in all its work. Worthy of more than passing notice were the violin solos, in the string numbers, on the above mentioned occasions, which were played with exquisite taste and finish by the concertmaster, Carl Hugo Engel, who is rapidly coming to the front, and whose popularity increases with each appearance.

It will be noticed that Wagner figures extensively on Mr. Kaltenborn's programs, he having made a specialty of these works, for which he has gained considerable commendation, being the closest follower of the late Anton Seidl of any of our conductors. His performance of "Die Meistersinger" Prelude, Wetan's Farewell and Magic Fire Scene, last Monday could not be excelled.

Mrs. Snelling's Song Recital.

MRS. GRENVILLE SNELLING gave a song recital on Monday afternoon at Mendelssohn Hall, at which she was assisted by Georges Longy, the first oboe player of the Boston Symphony Orchestra; Joseph Pizzarello at the piano and Henry B. Taylor at the organ.

The educational value of the program was great, and those who remained until the close must have been impressed with Mrs. Snelling's versatility and linguistic as well as musical ability. Mrs. Snelling's voice is a sweet and bird-like soprano. Her delivery is delightfully natural.

Mrs. Snelling's first number was an aria of the old Italian school, from Baldassare Galuppi's "Adriano." She next sang two songs in English, "The Roses Are Dead" and "Nymphs and Shepherds," by Purcell. Then she gave a group of French songs by Faure, and these were followed by a French song, "Il m'Aime, Il m'Aime," by Maillart, in which the singer displayed her excellent French pronunciation and her intelligence as an interpreter.

Three German songs, by Christian Sinding—"Wie Glänzt der helle Mond," "Mir Glänzen die Augen" and a cradle song—were sung in German that was pure and correct as Mrs. Snelling's French.

Before singing a group of three old French songs Mrs. Snelling took off her gloves, and addressing the audience, she explained very prettily the meaning of each, and accompanied her singing by graceful gestures. The first of this group, "Par un Matin," was popular in the days of Louis XVI., and the other two were folksongs, as popular in the French provinces to-day as they were many years ago.

Mr. Longy proved a master of his instrument. He played a composition by Colin and a group of short pieces by Barthe.

The recital was closed with Bizet's "Agnus Dei," to which organ and oboe obligatos were played. Mr. Pizzarello's piano accompanying was artistic and gratifying.

FOR SALE—Violoncello; genuine Nicolaus Amati; rare specimen. L. U. Hoffmann, 157 East Seventy-ninth street, New York.

MADELINE

SCHILLER,

Concert Pianist.

272 West 86th Street, NEW YORK.



MME. FLORENZA . . .

D'ARONA,

20 Rue Clement Marot, PARIS.

Voices placed and developed tone by tone.

Repertoire—Analysis and Interpretation.

Stage Practice. Engagements secured.

Special Teacher's Course with diploma.

Reduced steamer rates for American pupils.

Reasonable Board Secured. Home comforts and protection.

Castle Square Opera.*"A Basso Porto."*

WHEN the Sonzogno competition in Milan awarded the first prize to Mascagni for his "Cavalleria Rusticana," it was the inauguration of the popularity of that composer. The second prize went to Nicola Spinelli for the work called "A Basso Porto," which was played for the first time in the United States at the American Theatre by the Castle Square Opera Company on Monday night.

A study of the score and a careful investigation of the performance might lead some of us to conclude that the situation should have been reversed in Milan. The dramatic action is much more powerful, the form of the work is broader, and the musical scheme more varied than in "Cavalleria Rusticana." There is a fund of thematic material, and Spinelli appears to us in this work as another of the many marvelous musicians of young Italy.

It is a difficult matter to make selection from among such men as Leoncavallo, Giordano, Puccini and others who have thrown their weight into the direction of condensed dramatic opera, but there is no question that Spinelli, in his score writing, in his instrumental color, in his ability to adapt the situation to the musical expression, in his remarkable facility in instrumentation, and in his novel rhythms, stands out formidably as a man whose work must be approached with respect.

Had Romualdo Sapio, the conductor on the occasion, been permitted to enlarge his orchestra and to have more strings, and better strings, we would have had a more gorgeous tone color. But the fact cannot be disputed that he is the best man that ever sat in the chair of the American Theatre. It is due to Mr. Sapio that much of the beauty of the opera was brought forth clearly and that its equilibrium was maintained.

Selma Kronold as Marie rose to unusual heights as a dramatic singer and gave an excellent idea of the character. She and Mr. Pruette as Cicillo carried the work through. Miss Carrington sang the daughter Sesella, and Harry Davies the Luigino. There was a very effective chorus, for the opera was not performed for the first time here on Monday night, having been tried in other cities before this.

Nobody in the Grau Opera Company at the Metropolitan could have done the work that Mr. Pruette did. Grau has not a man in his company that could do it, and yet the performance at the American costs \$1.75 cents and sometimes 50 cents a seat, while at the Metropolitan it is a \$5 bill to hear stale operas sung by stale artists and over-advertised stars.

Mr. Grau will not give us a new work because he cannot get these stars to study new works. The only one who ever studied new works was Jean de Reszké, and had it not been for him we should not have had in this country "Le Cid" or "Werther." We get no new works at the Metropolitan because, besides the infliction of the star monopoly, it is opposed to new works. The \$5 aggregation has no time for rehearsals, and there was a great deal of rehearsing in the production of "A Basso Porto."

Rehearsing is against the rules of the Metropolitan; new scenery, which is necessary in the production of new operas, is also against the rules of the Metropolitan. They sometimes claim novelties by putting some stars into old operas who have never before appeared in those operas, like assigning to Emma Eames the role of Aida for the purpose of showing her new gowns. As Mr. Huneker said when she sang, "Icicles hung on the ceiling and there was skating on the Nile." The idea of putting Emma Eames into "Aida" to show her gowns and calling it "grand opera" at \$5 a seat for an evening in cold storage, when for \$1, and even for 50 cents, people can hear such an opera as "A Basso Porto," at the American Theatre, sung and produced in a style that at least indicates an ensemble desire and an effort to be artistic, with good voices and a woman like Kronold, conscientious, artistic and effective and with the proper surroundings. Just imagine for one-fifth of the price to hear something modern in place of old, stale repertory by stale singers.

There was a good deal of talk in the audience, and many beauties of the score were lost on that account, but it is the same at the Metropolitan. The introductions of Act II. and Act III. were missed by the greater portion of the audience, but they are always missed at the Metropolitan.

It might be said that comparisons are odious, but they

CLARENCE EDDY, TRANS-CONTINENTAL TOUR.

ORGAN CONCERTS.

Pacific Coast, January 20 to February 20.
Western States in March. Eastern States in April.
For Open Dates and Terms address

LOUDON G. CHARLTON, Manager.
539 Fine Arts Building, CHICAGO, or The Royalton, NEW YORK.

"What Constitutes Good Music."

By MARTIN A. GEMÜNDER.

—Price 75 Cents.

For Sale at Music Publishers.

are not. That is an old maxim that has no force any longer. Whoever said it was a fool, no matter who it was, or he was foolish when he said it. Our whole lives are conducted on comparative standards. Everything is relative; there is nothing absolute, consequently comparisons are necessary and really essential, and that is the reason we make a comparison between the high salary stale operas at the Metropolitan and the popular price entertainments at the American.

The following is a sketch of "A Basso Porto," the libretto having been written by Checchi:

"At the Lower Harbor" is considered another example of that modern Italian school to which we owe "Cavalleria Rusticana," "I Pagliacci" and "La Bohème." The book is by Eugene Checchi. The story is simple in outline, and depicts the love of a mother for her children in counterpoise with the love of a woman for the lover of her youth—the two strongest and most enduring of all passions. The scenes of the opera are laid in Naples; the period is that of the early sixties. The first act shows an open market place near the quays. The second the interior of an inn frequented by the lowest class of Neapolitans. The third act, which is only eight minutes in duration, shows a market place on the evening of the same day. C. H. Ritter furnished two striking scenes, and the costumes are picturesque and appropriate. Edward P. Temple supervised the production. Clarence West will direct an augmented orchestra.

The alternating cast for "At the Lower Harbor" has been arranged as follows: Maria, Selma Kronold and Mary Linck; Sesella, Mary Carrington; Luigino, Harry Davies; Cicillo, William G. Stewart and William Pruette; Pascale, Frank Belcher, and Pichillo, Herman Brand.

The "Magic Melody" will enlist the services of Misses Morgan, Quinlan, Lambert, and Messrs. Roberts, Casavant and Moulan.

Joseph B. Zellman.

Joseph B. Zellman, director of the Cantata Singing Society, has been congratulated upon the excellence of the concert which took place Thursday evening, January 11. The society was assisted by the Mollenhauer Conservatory Orchestra, numbering forty instrumentalists, under the baton of William F. T. Mollenhauer. Edward Mollenhauer was the solo violinist. Mr. Zellman did some excellent singing. Mr. Zellman has been engaged to sing in a concert in Carnegie Lyceum February 12. He will also sing at the meeting of the Gamut Club Saturday, January 27.

Dannreuther Quartet January 25.

The well-known coterie of artists led by Gustav Dannreuther give their next quartet evening to-morrow (Thursday) evening, at Sherry's, with the soloistic assistance of Frederic Howard, of the West, vocalist. He is said to have made much success both there and abroad, and the other helper at the concert will be Felix Fox, pianist, of Boston, who will play the piano part in the Quintet, op. 34, F minor, by Brahms. A Haydn and a Dvorák quartet will constitute the remaining numbers of the program.

Miss Ethel Altemus.

Miss Altemus, who was received enthusiastically in London last season, when she played at a recital, is spoken of as a cultured musician who plays with exquisite grace and understanding.

Miss Altemus is a pupil of Mr. Breitner, who playing with the Boston Symphony Orchestra in New York last week evoked so much favorable comment from the critics.

Kaltenborn Quartet Concerts.

The three annual subscription concerts by this organization are announced for February 7, March 7 and March 28, at Mendelssohn Hall, 8:15 p. m. The assisting artists will be Miss Katharine Isabel Pelton, contralto; Miss Caroline Beebe, pianist (pupil of Paul Tidden), and Ward Stephens, pianist.

William M. Semnacher's Pupils

William M. Semnacher, director of the National Institute of Music, announces a students' concert, to be given Thursday evening, February 8, in Carnegie Chamber Music Hall. An interesting program will be presented. Tickets for this concert may be had by applying to Mr. Semnacher at the institute, 179 East Sixty-fourth street.

System Steno-Phonetic.

May Florence Smith, who has been lecturing successfully on her unique system for reading music, System Steno-Phonetic (original musical stenography), has returned to her studio, 489 Fifth avenue, Depew Building. Receiving on Tuesdays and Fridays, after 4 o'clock.

Concert by Columbia Students.

THE Philharmonic Society, of Columbia University, gave a concert in Mendelssohn Hall last Thursday evening, and according to the critics of the daily papers the orchestra, although reinforced by a half dozen professionals, played no better than other amateurs. One of the music critics declared: "Critical comment cannot of course concern itself seriously with the doings of a band of amateurs." Quite true. Now New York does want amateur orchestras.

There are already too many untrained amateurs with an exaggerated "bump" of vanity who force themselves to be heard when there is no provocation.

The great name of Columbia University should not be used to push an orchestra of amateurs.

There are in New York several orchestras composed of professionals, men who must support their families, and if there is a sincere desire on the part of Columbia students to advance the musical culture of New York they can find many opportunities to be generous and at the same time consistent.

Gustav Hinrichs should be engaged in better business than that of leading a band of university students in the foolishness of playing orchestral instruments at a public concert.

Why was the Columbia University used to advertise this concert? Does Seth Low know of this move to use the name of such a well-known institution to give prominence to a body of amateurs?

Christine Adler Concert.

This occurs Monday evening, February 12, at the Central Presbyterian Church of Brooklyn, and the charming contralto will have the following assistance: Hobart Smock, tenor; Leo Schulz, 'cello; I. H. Meredith, bass; Paolo Gallico, pianist, with F. W. Riesberg accompanist. Miss Adler has many friends both in musical and social circles, and is sure of a good concert.

A New Amateur String Orchestra.

Dr. Bulkley, of Thirty-seventh street, has organized a small string orchestra among his family and friends, which held its initial rehearsal last Friday evening at his residence, under the able leadership of Carl Hugo Engel, concertmaster of the Kaltenborn Orchestra.

Miss Jeanne Arone.

The latest graduate in this country of Mme. Florenza d'Arona's special teachers' course is Miss Jeanne Arone, who received her diploma before Madame d'Arona's departure for Europe. She is duly authorized to teach the D'Arona method, and informs all her pupils that she is teaching at her residence, No. 1219 Madison avenue, New York, and not at her studio.

Henry Wolfsohn for Europe.

Henry Wolfsohn, the manager, will leave New York for Europe February 7. He will be absent about four weeks. He will first visit Germany for the purpose of making the preliminary arrangements for the tour of Sousa's Band. As has already been mentioned in THE MUSICAL COURIER, Mr. Wolfsohn will have charge of Sousa's Band tour in Germany.

Louie Boyd, Powers Pupil.

The singing of this young woman at a recent gathering at Carnegie Hall, her number being "Separation," by Ries, was much enjoyed by all, as she possesses undoubted talent and promising voice; she is with Francis Fischer Powers for the season, coming from Decatur, Ill.

MacDowell Recital.

Edward A. MacDowell gave a piano recital last Monday night at the Berkeley Institute, on Lincoln place, Brooklyn, and many of his friends and pupils from Manhattan crossed the bridge to hear him. More next week.

NEW YORK STRING QUARTETTE.

B. SINSHEIMER. J. ALTSCHULER.
J. M. SPARGUR. M. ALTSCHULER.

Management:

VICTOR THRANE, 33 Union Squar, New York.

ADELINA

MURIO=CELLI,

Vocal Instruction.

Teacher of the eminent artists, EMMA JUCH, MARIE ENGLE and ELEANORE BROADFOOT, the latter just engaged by Grau, Metropolitan Opera, three years.

Other prominent pupils on the operatic and concert stage: Minnie Dithely, Nella Bergen, Dorothea Morton, Charlotte Walker, Amanda Fabris, Anna Russell, Marie Groehl, sopranos.

18 IRVING PLACE, NEW YORK.



DENVER.

DENVER, Col., January 1, 1900.

Max Heinrich and his daughter, Julia, appeared here in concert, recently, the occasion being the forty-third concert given by the Tuesday Musical Club.

The general effect of the work of the chorus of the Tuesday Musical Club gave the greatest satisfaction. The chorus (forty voices), under the leadership of Miss Hattie Louise Simms, sang two numbers, in a refined and artistic manner. The ensemble work and delicate shading were admirable, and gave evidence of careful training by the director.

From an artistic standpoint, Mme. Emma Nevada's appearance at the Broadway Theatre, last Friday afternoon, was decidedly a success. That it was distinctively a society event, goes without saying; but none the less appreciative and enthusiastic in its reception of the distinguished prima donna. Her singing was superb and touched the hearts of her hearers. She gave a wonderful exhibition of vocal gymnastics in her singing of the aria from "Dinorah." Selden Pratt, the pianist, played with expression and proved himself a capable accompanist. The artistic work of Louis Blumenberg was thoroughly enjoyable. Sweet tone, beauty of expression and phrasing, musically interpretation, all deserve great praise.

About a year ago a ladies' quartet was organized in Denver. It is a string quartet, but instead of the conventional first and second violins, viola and cello, the instrumentation consists of four violins—all first violins, too! In this it is unique. I doubt if there is just such another musical combination in existence to-day as the Dawkins Quartet. The name adopted by the young ladies is in honor of Miss Lizzie Dawkins, of this city, their instructor and organizer of the quartet. The personnel of the quartet: Miss Edith Sindlinger, Miss Alma Cadwell, Miss Laura Jones and Miss H. Peck.

An excellent rendering of "In a Persian Garden" was recently given by Prof. Henry Houseley and George Crampton at their new studio. The vocalists were: Mrs. Otis Spencer, Mrs. J. A. Robinson and Messrs. George Crampton and George Tenney.

Robert G. Bell's Broadway Dramatic School recently gave a faculty recital that attested Mr. Bell's ability to carry out a program in a finished manner. A representative audience of literary and musical people filled the Lyceum Theatre. The musical portion of the program was excellent, including solos by W. A. Parker, W. Halle, Miss Mary Buchanan and Mrs. Claude Robertson.

Edouard Hesselberg, pianist, was recalled twice, after an artistic rendering of his "Concert Paraphrase."

S. Howard Cuyler, tenor, with the Bostonians, has lately been in Denver, recuperating. Mr. Cuyler sang at a recent meeting of the Woman's Press Club, giving in excellent taste, "Star of Bethlehem," by Cowen, and "Could We Recall That Day," by Miss Lue Ellen Teter, of this city. Another guest in the city at the same time was the well-known California authoress, Mrs. Grace Hubbard.

Will Taber is giving an interesting and enjoyable series of free organ recitals this season. The twenty-ninth was given last Sunday afternoon at the Central Presbyterian Church. Mrs. Kate Norcross Gale was assisting vocalist.

Under the direction of Prof. Houseley and George Crampton, an interesting program selected from the music dramas of Wagner was lately rendered at the Lyric Studio. A male chorus and Mrs. Otis Spencer, N. B. Yuille, Harry R. Baker, Miss Pleasance Miller, George Tenney and George Crampton participated.

The Academy of Music is now pleasantly located in its new quarters in the Barth Block. The new music hall affords excellent advantages for weekly recitals and musicales.

The Bostonians will be in Denver next week, at the Broadway.

Prof. Henry Houseley's one act operetta, "Pygmalion and Galatea," will be given January 23. Mrs. Otis Spencer will take the part of Galatea, while George Crampton will assume the title role.

A mandolin orchestra has been organized at the Conservatory of Music, with a membership of twenty-five.

Grant Webber has opened a piano school, having withdrawn from the faculty of the Academy of Music.

Dean Blakeslee, of the School of Music, will bring William H. Sherwood here during January.

A series of concerts, given by the Denver Musical Protective Association this season, are worthy of note. The programs include classical music and the personnel of the orchestra includes the finest musicians of the city. The educational influence of these concerts is an important matter, and will result in credit to the musical progress of our city.

Blind Boone recently gave two concerts in Denver. His programs were made up of classical music and plantation melodies.

Dean Howell's Conservatory of Music gave its 286th students' recital last month, it being one of a series of matinee recitals to be given during the present season. Numerous concerts, recitals and social gatherings are held at this institution.

Vladimir De Pachmann will be heard the 16th inst. at Central Presbyterian Church, under the auspices of the management of the subscription lecture course. The program includes five Chopin numbers, a group of Schumann

numbers, Von Weber's Sonata, op. 30, and Mendelssohn's Rondo Capriccioso, op. 14.

George Shortland Kempton, pianist, who graduated a few months ago from the Leipzig Conservatory, and who made a successful debut in Philadelphia recently, in connection with the Henry Gordon Thunder Symphony Orchestra, is a son of Mr. Kempton, of this city, and his many friends and acquaintances here are pleased to learn of the young man's success.

At a recent meeting of the Athene Musical Club, Mrs. Daniel Prescott read a paper on "German Composers." Following the paper, musical numbers were given by Miss Emile Compton, Miss Elliott, Mrs. Jarecki, Mrs. J. W. Wetzel and Miss Estelle Taylor.

An enjoyable Christmas program was rendered at the Denver Normal and Preparatory School by students of the piano and oratory departments. Edouard Hesselberg, director of the piano department, was in charge. Piano solos, duets and recitations and scenes from plays made up the entertainment. Mr. Hesselberg, in addition to holding the position of director of the piano department of the Denver Normal and Preparatory School, also fills the same position in the Broadway Dramatic School, and has been tendered a similar office with the Conservatory of Music, an acceptance of which would place Mr. Hesselberg at the head of three of the prominent piano schools of this city.

HENRY C. FERRIS.

GRAND FORKS.

GRAND FORKS, N. Dak., January 10, 1900.

AMONG the near possibilities is a lecture by Louis C. Elson, who will probably come here after completing his series of lectures in St. Paul. The Ladies' Thursday Musicales is making the necessary arrangements and is anticipating an evening of great enjoyment.

Miss Francis Calvert gave an entertaining "pupils' recital" for the benefit of the Children's Home. The spacious residence of Mr. and Mrs. E. C. Bates was thrown open for the occasion, and the rooms were well filled with an audience comprising Grand Forks' most cultured people. Mrs. William W. Remington assisted with two soprano solos.

Another recital of interest was given by Prof. A. E. James' piano class during the holidays. An extensive program was rendered by his pupils and a delightful variation was furnished by the vocal duets by Miss Minnie Seymour and W. B. Thompson.

Prof. D. Carlos McAllister is meeting with much encouragement in his proposed production of the cantata "Queen Esther."

Dr. August Eggers gave a delightful musicale in his apartments in the Syndicate Block. The piano selections by Miss Kristine Koller were specially worthy of mention on account of the excellent technic as well as the musical intelligence with which they were given. Mrs. Bendeke, who has recently returned from an extended European trip, also favored the guests with several delightful songs.

A recent organization is the Students' Musicales, composed at present of the members of Mrs. Kittredge's piano class and Miss Bosard's violin and piano class. It is hoped that this will be extended to comprise the classes of the other teachers before long.

London, England.

PROF. MICHAEL HAMBURG'S
Academy for the Higher Development of
Pianoforte Playing.

Patron and Honorary Examiner, M. PADEREWSKI.
For prospectus apply to the Secretary,
2, Clifton Gds., Maiden Hill, London, W.

MRS. EMIL BEHNKE,
Scientific Voice Training for Singers, Speakers
and Stammerers.
18 EARL'S COURT SQUARE, LONDON, S. W.

THE GUILDHALL SCHOOL OF MUSIC.

Principal, WILLIAM H. CUMMINGS, Esq.
Established by the Corporation of London, 1830.

All branches of Music, Elocution and Languages taught.
Improvisation, Accompanying, Sight Singing,
Sight Reading (Instrumental), Choral, Orchestral,
Operatic and Chamber Music Classes. Second
studied at greatly reduced rates. Scholarships,
prizes, &c., given.
Fees from £1 11s. 6d. to £4 14s. 6d. per term
of twelve weeks.

Staff of 120 Professors. Over 3,500 students.
Resident Lady Superintendent. Prospectus and
full particulars of the Secretary.
By order of the Committee,
HILTON CARTER, Secretary.
Victoria Embankment, London, E. C.

MR. ALBERT VISETTI,
Professor of Voice Production
and the Aesthetics of Singing
at the Royal College of Music and the
Guildhall School of Music,
14 Trebovir Road, Earl's Court, S. W., London.

MME. MORIANI,
Private Academy for Voice Training and School
for Opera. Complete Training for Voice, Style and
the Different Repertoires.
Madame Moriani, in consequence of the great
number of applications received, has now estab-
lished herself permanently in London.
Lessons and Consultations (private and classes).
For terms and particulars write to
Madame Moriani,
27 Upper Baker Street, N. W.

MR. ERNEST SHARPE,
Vocal Teacher.
4 Boundary Road, N. W.
London.

ITALY.

Concert and Theatrical Direction:

JOSEPH SMITH,

5 Via Rondinelli P. P.,

FLORENCE, ITALY.

Operatic Engagements managed and negotiated.
Personal Supervision of Concert Tours in Italy.
Correspondence with leading Impresari in Italy,
and for Paris, London and New York.

Madame ELISA FIASCHI,

(Pupil of Mme. Landi.)
Graduate with Diploma of the Conservatory of Milan.

Specialty in Voice Building and the Correction of
Natural and Acquired Defects.
ELEGANCE OF STYLE. ARTISTIC INTERPRETATION.
Repertory in Italian, French, German, English.
FLORENCE: 13 Via Garibaldi.

SIGNOR ORESTE BIMBONI,

Perfection in the Art of Singing. Study of Rep-
ertory and Stage Practice. Many years of expe-
rience as director with Patti, Gerster, Nevada, Calvé,
Scalchi, Melba, Nordica.

18 Viale del Campo di Marte,

Florence, Italy.

MASSIMO CIAPINI,

Principal baritone in some of the most important
theatres.
In America with Patti and Gerster.
Vocal Instruction—Operatic Perfection. Stage Practice.

Care of Musical Courier
5 Via Rondinelli, Florence, Italy.

MILAN.

Theatrical Agency Fano.

"IL MONDO ARTISTICO."

The most esteemed agency in Italy.
The Journal most widely circulated.

GHEY. CH. LOVATI CAZZULANI,
for twenty-five years Musical Director in the
principal theatres of Europe with renowned artists,
and possessing the most flattering autographs from
Verdi, Thomas, Massenet, Boito and Ponchielli,
assisted by Madame de Lespinasse Lovati from the
Paris Conservatory, pupil of Madame Viardot-
Garcia. Perfection in the art of singing, study of
repertory and stage practice. French, German and
Italian Repertory. Terms moderate.

4 VIA TORINO, MILAN, ITALY.
Pupils will be engaged, without extra charge,
by the Theatrical Agency Lovati & Marini, of
which Chev. Ch. Lovati Cazzulani is proprietor.

FLORENCE, ITALY.—Board in private Italian
family; opportunity for constant practice in the
language; five to six francs per day, all included
(wines, service, &c.). Elvira Andreini, 5 Via
Rondinelli (first floor), Florence.

JAMES J. ROHAN,

BARITONE.

Oratorio, Concerts, Recitals.

ST. LOUIS, MO.

GOOD NEWS TO SINGERS

Woodruff Method
of
SIGHT READING.

Teach Yourself and Others to Sing At Sight.
No Syllables. Send stamp for article,
"Why Syllables Should Not Be Used."

H. E. WOODRUFF, 140 W. 105th St., NEW YORK.

EDYTH EVELYN EVANS,

CONTRALTO.

Address F. J. WESSELS, 1300 Auditorium Tower, CHICAGO.

ST. PAUL, MINNESOTA.

MISS HARRIET A. HALE,
VOCAL CULTURE.
610 Chamber of Commerce Building.
Methods certified to by European Masters.

CONSERVATORY OF MUSIC,

MRS. M. PRICE, Director, 2105 Seventh Avenue,
corner 125th Street. Special daily class. The only
one in New York where the pupil has a lesson and
practice every day under the care of competent
teachers. Terms reasonable. Virgil Clavier used.

Miles. VERSIN,

AUTHORS OF THE

PHONO-RHYTHMIC METHOD FOR FRENCH
PRONUNCIATION, ACCENT AND DICTION
37 WEST 33D ST., NEW YORK.

BELLE NEWPORT,

CONTRALTO.
Address: 190 East Eighty-sixth street, or Wolf-
sohn's Musical Bureau, 171 E. 17th St., New York.

MARK M. FONAROFF,

VIOLINIST—INSTRUCTION.
References: Adolf Brodsky, Henry Schradieck,
Alex. Lambert, H. E. Krebbs.
152 East 86th Street, New York.

SIGNOR FILOTEO GRECO,

The Art of Singing.
Studio: 31 West 35th Street, New York.

SALLY FROTHINGHAM AKERS.

Soprano.
Concert and Ballad Singing.
Address: 107 East 27th Street, New York.

Adele Laeis Baldwin,

Contralto.

Residence Studio:
Carnegie Hall, New York.

D. H. BALDWIN & CO.

Baldwin
Ellington
Valley Gem } **PIANOS.**

Hamilton Organs.

CINCINNATI,
INDIANAPOLIS,
LOUISVILLE,
CHICAGO.

CATALOGUES FURNISHED ON APPLICATION

STRICH & ZEIDLER,

Producers of High Class Pianos—Upright and Grand.
134TH STREET AND BROOK AVENUE, NEW YORK.

POPULAR
PEASE
PIANOS.

PEASE PIANO CO.

Factories: West 43d Street.

Office and Salesrooms: 109 West 42d Street
NEW YORK.

Pianos for Export

Manufacturers can secure export connections by addressing

"EXPORTER," care MUSICAL COURIER.

HYMNOLIA

Displaces the Reed Organ

(SAME SIZE)

CHURCH ORGAN PIPES ONLY.

ADDRESS

Mr. FRANK TAFT, Organist,
CHICKERING HALL, NEW YORK.



THE NEW REYNOLDS, BOSTON.
Most centrally located. European Plan.
CENTRE FOR MUSICAL ARTISTS.
TERMS:
From \$1.50 per day upwards.
Room and Bath \$2.00 per day and upwards.
JOHN F. REYNOLDS, PROPRIETOR.

Cincinnati Conservatory of Music.

(ESTABLISHED 1867.)

Miss CLARA BAUR, Directress.

A Thorough Musical Education after the Methods of Foremost European Conservatories.

BRANCHES TAUGHT.

Pianoforte, Voice Culture, Pipe Organ, Cabinet Organ, Violin, Violoncello, Flute, Cornet and other Orchestral Instruments, Theory of Music, Ensemble Playing, Elocution and Physical Culture; also Modern Languages and English Literature.

Students from the city and vicinity, as well as those from abroad, can enter at any time during the SCHOOL YEAR AND SUMMER TERM. Young ladies from a distance find a home in the Conservatory Building, where they can pursue their studies under the supervision of the Directress. For catalogues, address

Miss CLARA BAUR,
Fourth and Lawrence Streets,
Cincinnati, Ohio.

CONSERVATORY OF MUSIC AND OPERA ACADEMY

KLINDWORTH-SCHARWENKA,

Berlin, W. (Germany), Steglitzerstrasse 19.

DIRECTORS: Ph. Scharwenka, Prof. Xaver Scharwenka, Dr. H. Goldschmidt.

PRINCIPAL TEACHERS OF THE OPERA ACADEMY: Dr. Goldschmidt, Dr. Alfieri, Dr. Kieffeld (study of parts); Julius Lieban, Mrs. Gally Dehnicke (acting). Artistic Adviser: Royal Chamber-singer Franz Betz. Principal teachers of the Conservatory: C. Ansgore, Ph. Scharwenka, Prof. Xaver Scharwenka, Imperial and Royal Court Pianist W. Berger, W. Leipholz, M. Mayer-Mahr, Miss Elisabeth Jappe (piano); Zajtze, Gruenberg, Mrs. Scharwenka-Strosow (violin); Van Lier (cello); Grunieke (organ); Dr. H. Goldschmidt, Miss Lina Beck (singing). FRAU ROSA VUCHER, Vocal and Musico-Dramatic Teacher.

Prospectus gratis. Hours for application, 4 to 6 P. M.

The Stern Conservatory of Music,

FOUNDED 1850.

22^a Bernburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOLS: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY PIANO AND VIOLIN SCHOOL.

Principal Teachers: HARMONY AND COMPOSITION—Prof. Ludwig Bussler, Hans Pfitzner, Prof. E. E. Taubert. PIANO—Emma Koch, Felix Dreychock, Anton Foerster, Ernest Hutcheson, Prof. Ernest Jedlicka, A. Papendick, Heinr. Pitzner, Gustav Pohl, A. Sormann, Prof. E. E. Taubert, Guenther Freudenberg, Victor Hollaender, D. M. Levett. SINGING—Frau Prof. Selma Nicklass-Kempner, Frau Julie Moeller, Wladyslaw Seifemann, Alexander Heinemann. OPERATIC AND DRAMATIC CLASS—Emanuel Reicher, Felix Ehrh. VIOLIN—Prof. Gustav Hollaender, Bernhard Dessau, Willy Nickling, W. Rampelmann. CELLO—Anton Hekking. HARP. HARMONIUM—Franz Poenitz. ORGAN—Otto Dienel, Royal Music Director, etc.

Charges: from 125 Marks (\$30) up to 500 Marks (\$120) Annually

Prospectuses may be obtained through the Conservatory. Pupils receive at any time. Consultation hours from 11 A. M. to 1 P. M.

A. B. CHASE

PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,
the student, the conservatory, the concert.

Factory at NORWALK, OHIO

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

THE NEW CHICAGO BORE.

The Greatest Tone and Easiest Blowing Instrument produced at the present age.

10 Years Guaranteed
50 Medals of Honor



Sole Agent for

BESSON & CO., Ltd., London, Celebrated Proto-Band Instruments.
Special Agent, Correspondent and Representative for BUFFET, Paris (Evette & Schaeffer), World Renowned Reed Instruments.
E. RITTERSHAUSEN, Berlin, Boehm System Flutes and Piccolos.
Modern Stradivarius Violins, Violas and 'Cellos.
Large Assortment of Double Bass.
KARL MAYER, Vienna, Conservatory Reeds for all Reed Instruments.
Principal Importer of Genuine Italian Strings.

CARL FISCHER, 6 and 8 Fourth Ave., NEW YORK.

Covered Strings Manufactured for Soloists' Use.
C. FISCHER'S Reliable Band Instruments are the Best instruments in the market, at the lowest price.
C. FISCHER'S Guitars, Mandolins and Banjos are known for their excellent qualities and low price.
ARTIST BOWS. Extensive assortment by the best known makers.
MOHREN'S Solo Violin Rosin.
MATERIAL FOR VIOLIN MAKERS and hum-dre's of other Specialties, at WHOLESALE AND RETAIL.
Correspondence solicited. Exchange granted if not entirely satisfactory.
MUSIC PUBLISHER AND IMPORTER.
Carries a complete stock of Imported Sheet Music and Books. All known publishers of Germany, Austria, England, France, Italy, Russia, &c., are represented. Largest supply house for Orchestra and Military Band Music. Classified Catalogues of music for every instrument and combination supplied upon application.
"The Metronome," a monthly, published in the interest of the musical profession. Subscription, \$1.00 per annum; 10 cents each copy. Contains each month a list of prizes which are given away gratis.

Hazelton Brothers

PIANOS.

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York

Germany.

CONCERT DIRECTION

(Agency Founded 1872.)

HERMANN WOLFF.

Germany: Berlin am Flottwellstrasse 1
Cable Address: Musikwoeff, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Sole representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreño, Mile. Kleeberg, Mile. Marcella Sembrich, Emil Goetz, the Berlin Philharmonic Orchestra. Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers.
Apply for Catalogue.

MRS. CLARA PFEIFER,

Teacher, with diploma, and generally cultured, having the highest reputation for her Pension, is now at Werderstrasse 32, Dresden, where she owns an elegant house, with large garden. She will receive young ladies for board and chaperonage who come to Dresden for study. The purest German may be learned. Members of the young ladies' families are welcome. References exchanged.

VARETTE STEPANOFF,

Berlin, Charlottenburg, Germany.
Bismarck Strasse, 72A.

MADAME ELSE MATHIS,

Pianiste and Teacher,
29 Bülau Strasse, Berlin

DRESDEN.

First-class family Pension. Highly recommended. Kebed and comfortable home. Chaperonage by a cultivated English lady, with long experience abroad and a thorough knowledge of German. Address Miss G. FORD, Werderstr. 9, Dresden.

COLOGNE-ON-THE-RHINE.
Founded in 1850.

The Conservatory of Music.

Principal:
PROFESSOR
DR. FR. WÜLLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all instrumental instruments); second, Vocal; and third, Theory of Music and Composition Schools.

The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, theory, choral singing, ensemble playing (chamber music), ensemble singing, musical diction, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of forty teachers.

Winter Term begins September 16; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolfstrasse 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello; classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for solo singing.

For full details apply to the Secretary.

WOLFSTRASSE 3-5 COLOGNE, GERMANY.

STEINWAY

Grand and Upright

PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 18 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY & SONS.
St. Pauli, Neue Rosen Strasse No. 20-24 HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

The EVERETT PIANO.

GRAND.

UPRIGHT.

The Acme of Artistic Excellence

Principal Factory: Albany, Warcham and Malden Sts.,
BOSTON.

PIANO CASE SHOPS, Cambridgeport, Mass.
SKELETON WORKS AND SAW MILL, White Mountains, N. H.

WAREROOMS:

NEW YORK, 141-143 Fifth Avenue. CINCINNATI, Fourth and Elm Streets.
CHICAGO, 200-206 Wabash Avenue.

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE.

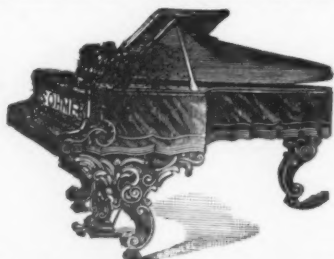
WASHINGTON.

NEW YORK.

THE CELEBRATED SOHMER

Holds the List of the Highest Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the Leading
Artists.

SOHMER & CO.,

NEW YORK WAREROOMS:
SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

Vose & Sons Piano Co.,

160 Boylston Street, Boston, Mass.

